

THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 757.—Vol. 47.
Registered for transmission abroad.

MARCH 1, 1906.

Price 4d.; Postage, 2d.
Annual Subscription, Post-free, 5s.

ROYAL CHORAL SOCIETY, ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: Sir F. BRIDGE, M.V.O., M.A., MUS.D.

THURSDAY, MARCH 22, AT 8.

ELGAR'S

"DREAM OF GERONTIUS."

Artists:

MADAME KIRKBY LUNN

MR. WILLIAM GREEN

MR. FFRANGCON-DAVIES.

BAND AND CHORUS, ONE THOUSAND.

Organist: Mr. H. L. BALFOUR.

Prices: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 5s.;
Unreserved, 4s.; Gallery (Promenade), 1s.

ROYAL ACADEMY OF MUSIC, TENTERDEN STREET, W.

Instituted 1872. Incorporated by Royal Charter, 1830.

Patron: HIS MOST GRACIOUS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

The Academy offers to Pupils of both sexes an opportunity of receiving a thorough education in Music in all its branches, under the most eminent Professors.

ORCHESTRAL CONCERT, at Queen's Hall, Tuesday, April 3.

STERNDALE BENNETT SCHOLARSHIP (Males) for any branch of Music, PAREPA ROSA SCHOLARSHIP for Female Vocalists, and THALBERG SCHOLARSHIP for Female Pianists, at day for entry, Friday, April 6. Particulars now ready.

Prospectus, Entrance Forms, and all further information of—

F. W. RENAUT, Secretary.

THE ROYAL COLLEGE OF ORGANISTS.

The next F.R.C.O. Examination begins on July 16, 1906. The Solo-playing Tests are:—Prelude and Fugue in G major, J. S. Bach (Peters, vol. 2, No. 2, p. 7); (Novello & Co., Book 8, p. 112); (Augener & Co., vol. 1, page 56); Breitkopf & Härtel, vol. 1, p. 78). Numbers 2 and 3 of "Three Pieces for the Organ," Gade, Op. 22 (Novello & Co.); "Cecilia" (Augener & Co.); (Breitkopf & Härtel). Sonata No. 9, in C minor, Merkel, Op. 183 (Novello & Co.); (Augener & Co.).

The A.R.C.O. Examination begins on July 23. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Egan, Paul & Co., 43, Gerrard Street, W.). To be obtained of the Publishers or any Booksellers. Price 5s. (Net at the College.)

The Book of Examination Papers may be obtained by Members, price 5s.; postage 5d.

The College is open daily from 10 a.m. to 5 p.m. On Saturdays from 10 to 1.

E. H. TURPIN, Hon. Secretary.

Kenington Gore, S.W.

THE GUILDHALL SCHOOL OF MUSIC.

Within three minutes of Ludgate Hill, Fleet Street, and Fenchurch Station (District Railway).

Managed by the Corporation of the City of London.

Principal: WILLIAM H. CUMMINS, Mus.D., Dub., F.S.A., Hon. R.A.M.

Individual tuition by eminent teachers at moderate fees.

New pupils can enter at any time.

110 Prizes, Medals, and Scholarships, giving free and assisted tuition, competed for annually. Subjects taught: Piano, Singing, Organ, Harmony, all Orchestral and Solo Instruments, Stage Training in Elocution, Gesture, Fencing, and Opera. Lady Superintendent has charge of all ladies attending the School. Prospectus and form of entry free on application to
Victoria Embankment, E.C.

Secretary.

QUEEN'S HALL LONDON CHORAL SOCIETY.

CONDUCTOR ARTHUR FAGGE.

TUESDAY, 27TH MARCH, 1906, AT 8.

SAINT-SAËNS' OPERA

"SAMSON AND DELILAH"

AND THE FIRST LONDON PERFORMANCE OF

SIR HUBERT PARRY'S

"THE PIED PIPER OF HAMELIN"

MISS ROSA OLITZKA MR. HENRY BREARLEY

MR. ARTHUR WINCKWORTH

AND MR. FFRANGCON-DAVIES.

Leader—Mr. HENRY LEWIS. Organist—Mr. C. H. KEMPLING.

Tickets: 10s. 6d. (Three for 25s.), 7s. 6d. (Three for 20s.), 5s., 3s., 1s. At Chappell's Box Office, Queen's Hall; usual Agents; and of N. Vert, 6, Cork Street, Burlington Gardens, W.

It is proposed to add fifty more voices to the Chorus before next season. This will commence in September, 1906, and last until Easter, 1907, and arrangements are being made for the production of some important modern Choral Works, one at least of which, while enjoying a wide recognition upon the Continent, has not hitherto been heard in London.

QUEEN'S HALL QUEEN'S HALL ORCHESTRA. SYMPHONY CONCERT

SATURDAY, MARCH 3, AT 3.

QUEEN'S HALL ORCHESTRA

CONDUCTOR MR. HENRY J. WOOD.

THE LEEDS CHORAL UNION.

MISS PERCEVAL ALLEN. MR. HENRY TURNPENNEY.
MISS JESSIE GOLDSACK. MR. MONTAGUE BOWRELL.

"Gesang der Parzen" Brahms
(Conducted by Dr. HENRY COWARD).

"Täufel" Richard Strauss
(First performance in London).

Symphony No. 9 in D minor (Choral) Beethoven

Tickets: 7s. 6d. and 5s. (2s. 6d. and 1s. all sold); of Usual Agents; Chappell and Co.'s Box Office, Queen's Hall; and of QUEEN'S HALL ORCHESTRA (Ltd.), 320, Regent Street, W.

ROBERT NEWMAN, Manager.

QUEEN'S HALL QUEEN'S HALL ORCHESTRA. SYMPHONY CONCERTS.

MARCH 17 AND 31.
APRIL 24.
MAY 3 AND 10. } AT 3.

THE QUEEN'S HALL ORCHESTRA.

CONDUCTOR MR. HENRY J. WOOD.

Tickets: 7s. 6d., 5s., 2s. 6d., 1s.; of Usual Agents; Chappell and Co.'s Box Office, Queen's Hall; and of QUEEN'S HALL ORCHESTRA (Ltd.), 320, Regent Street, W.

ROBERT NEWMAN, Manager.

CRYSTAL PALACE.—HANDEL FESTIVAL,
JUNE 23, 26, 28, and 30, 1906. Conductor: Dr. FREDERIC COWEN. Applications to join the Chorus should be addressed to the General Manager, Crystal Palace, S.W., stating voice.

CONSERVATOIRE OF MUSIC IN COLOGNE.

UNDER THE DIRECTION OF THE MUNICIPAL ORCHESTRA-CONDUCTOR
HERRN GENERAL-MUSIC DIRECTOR

FRITZ STEINBACH.

The ADMISSION for the SUMMER TERM takes place on April 2, at 9 a.m. Written applications must be sent, until March 31, to the Sekretariat, Wolfstrasse 3-5, Cologne.

THE MANAGING COMMITTEE.

(Attendance of Pupils, 1905, 548; Number of Teachers, 52.)

PIANOFORTE TRAINING CLASS OF HERRN CARL FRIEDBERG.

New Admission on April 2, at 3 p.m. Applications to the Sekretariat.

ORCHESTRA-BURSARIES are to be given out at once, or at Easter, to young people without means desirous of practising respective instruments professionally:

2 for FLUTE; 1 each for CLARINETS and BASS-VIOL.

Candidates who, owing to knowledge already acquired, are able to take a part in the Pupil-Orchestra, obtain, besides the Special Instruction, additional instruction in Pianoforte-Playing, in Theory, &c.

Applications, with personally-written short career, to be sent to the

DIRECTORATE OF THE CONSERVATOIRE.
(Direktion des Conservatoriums.)

THE ASSOCIATED BOARD

OF THE

ROYAL ACADEMY OF MUSIC AND ROYAL COLLEGE OF
MUSIC FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.

PRESIDENT: H.R.H. THE PRINCE OF WALES, K.G.

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in London and district in November-December also. Entries for the November-December Examinations close Wednesday, October 10, 1906.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held three times a year—viz., March-April, June-July, and October-November. Entries for the June-July Examinations close Wednesday, May 9, 1906.

Copies of Syllabuses A and B will be sent, post-free, on application to the Secretary.

Theory papers set in Local Centre and School Examinations of past years can be obtained on application. Price 3d. per set, per year. Post-free.

The Board offers annually Six Exhibitions tenable at the R.A.M., or R.C.M., for Two or Three Years. JAMES MUIR, Secretary.

14, Hanover Square, London, W.
Telegrams: "Associa, London."

SOCIETY OF ARTS PRACTICAL EXAMINATIONS IN MUSIC, 1906.

The Examinations will be held at the House of the Society of Arts, in the Adelphi, commencing Monday, June 12, 1906.

All entries must be received on or before Monday, May 21.

The Examination is Vocal and Instrumental (Pianoforte, Violin, Viola, Violoncello, Organ, &c.).

The fees are 2s., 7s. 6d., or 10s., according to the Standard.

For further information, and for forms on which to make application, candidates should apply to the Secretary of the Society of Arts, John Street, Adelphi, London, W.C.

UNIVERSITY OF DURHAM.

The Examinations for Degrees in Music are held in Durham in March (testatur only) and September.

For particulars, with copies of former Examination Papers, apply to the Secretary of Examinations, or to Dr. Armes, Durham.

ST. ANNE'S, Soho.—BACH'S "PASSION"

("St. John"). Fridays in Lent and Wed., April 11, at 2 p.m. Good Friday (Ticket only) 4 p.m. Full orchestra and organ. Admission, body of Church, ticket gratis. Send stamped envelope to Rector, 28, Soho Square, W. The N. and S. galleries without ticket.

HUGO GÖRLITZ,

119, NEW BOND STREET, LONDON, W.

Telegrams—Hugonotas, London.

Telephone 4013 General

KUBELIK SEASON, 1906.

October—November.

Under the sole Management of HUGO GÖRLITZ.

KUBELIK TOUR.

Around the World, commenced at New York, November 30, 1905.

BOHEMIAN STRING QUARTET.

A SPECIALTY.

MR. HUGO GÖRLITZ has the greatest facilities for supplying the best English oratorio artists, and undertakes when he engages all the artists to send them fully rehearsed for any work which might be entrusted to them.

IMPORTANT ANNOUNCEMENT.

Madame Amy Sherwin has opened a Studio in New Bond Street for Vocal Culture and for preparing Students for the Concert and Operatic Stage.

MADAME AMY SHERWIN

is sending out quartettes of artistes for

AT HOMES AND CONCERTS

with distinguished success. The artistes can also be engaged singly.

For terms and vacant dates, apply to

HUGO GÖRLITZ, 119, New Bond Street, London, W.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.

President: Sir W. H. HOULDSWORTH, Bart., M.P.

Principal: Dr. ADOLPH BRODSKY.

NEWT TERM began on Tuesday, January 9, 1906.

New Professor of the Pianoforte, Mr. EGON PETRI.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete Course of Musical Instruction, and are not admitted for a shorter period than one year.

Fee for the year £30, payable in instalments of £10 at the beginning of each term. Special Fee for Wind Instruments, £15.

The Prospectus, with Scholarship information and Diploma Regulations, and Entry Forms, on application.

STANLEY WITHERS, Registrar.

BIRMINGHAM AND MIDLAND INSTITUTE

SCHOOL OF MUSIC.

Visitor Sir EDWARD ELGAR, Mus. Doc., LL.D.

Principal GRANVILLE BANTOCK.

Visiting Examiner FREDERICK CORDER, F.R.A.M.

SESSION 1905-06.

The Session consists of Autumn Term (September 18 to December 10), Winter Term (January 15 to April 7), Summer Term (April 9 to June 23).

Instruction in all branches of Music. Students' Choir and Orchestra. Chamber Music, Fortnightly Rehearsals, Concerts, and Opera.

Prospectus and further information may be obtained from ALFRED HAYES, Secretary.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888. Incorporated 1905.

President: THE VERY REV. THE DEAN OF BRISTOL.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London, and at approved Diocesan Centres in April next.

Syllabus and further information of Dr. LEWIS, Warden, 42, Berners Street, London, W.

THE WORSHIPFUL COMPANY OF MUSICIANS.

The FIRST PRIZE OF FIFTY POUNDS for the COBBETT MUSICAL COMPETITION—a Short Phantasy for Strings—has been awarded to Mr. WILLIAM Y. HURLSTONE, ex-scholar of the R.C.M.

The SECOND PRIZE OF TEN POUNDS to Mr. HAYDN WOOD, ex-scholar of the R.C.M.

The THIRD PRIZE OF TEN POUNDS to Mr. FRANK BRIDGE, A.R.C.M.

The Judges, Sir Alexander Mackenzie, Messrs. W. W. Cobbett, A. Gibson, and Hermann Sternberg have commended Compositions written by Mr. H. Waldo-Warner, L.R.A.M., A.G.S.M., Mr. James Friskin, and the author of a piece bearing the motto "Con Spirito," to whom further Prizes of Five Guineas each have been awarded.

64 Pieces were sent in for the Competition.
(By order) T. C. FENWICK,
Clerk to the Company.

Under the Musical Reform Association (l.m.). NATIONAL COLLEGE OF MUSIC.

Patron: DUCHESS OF MARLBOROUGH. Warden: Dr. TINDALL, A.T.C.L. LONDON EXAM., April 4. Grades, and Diplomas (A.N.C.M., L.N.C.M., F.N.C.M.). Special Medal exam. Singing. Members and Local Secretaries wanted.

CHURCH ORGANISTS' SOCIETY

Diplomas granted, Associate, Fellow, Service Proficiency. Organ School open. Lessons. New Literary Department for Clergy. Book and Music Publishing, co-operative terms. Musical Brotherhood—Guild of S. Cecilia.
Secretary of College and Guild, 112, Portsdown Rd., W.

VICTORIA COLLEGE OF MUSIC,

LONDON.

(Under the direction of The Victoria College Corporation, Ltd.)

INCORPORATED 1891.

42, BERNERS STREET, OXFORD STREET, LONDON, W.

HON. PRESIDENT: THE MOST HON. THE MARQUIS OF ANGLESEY.

BOARD OF EXAMINATION.

J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc. (Principal).
GEORGE PRIOR, Mus. Doc., Oxon. (Registrar).
J. M. BENTLEY, Mus. Doc., Cantab., Hon. F.R.A.M. (Chairman).
PROFESSOR ELWIN.

EDUCATIONAL DEPARTMENT.

42, Berners Street, Oxford Street, W.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April.
Local Theoretical Examination, April.
Practical Examinations are now being held at the various Centres. Gold, Silver, and Bronze Medals are offered for Competition.
Local Secretaries required for towns not represented.
All communications to be addressed as usual to the Central Office, 11, Barleigh Street, Strand, W.C.

GEO. A. STANTON, F.I.G.C.M., Secretary.

NATIONAL CONSERVATOIRE

1895. OF MUSIC, LTD. INCORP. 1900.

London: 174, WARDOUR STREET, W.

Warden: Professor ALEXANDER PHIPPS, Mus. Bac.

LOCAL MUSICAL EXAMINATIONS

Under the direction of the COUNCIL and BOARD OF EXAMINERS (of Eminent Musicians) will be held (all Towns) in April and May.
DIPLOMAS, ASSOCIATE, LICENTIATE, and FELLOW, for Teachers, Organists, Vocalists, Pianists, Violinists, and Bandmasters.
EDUCATIONAL DEPARTMENT, also Conservatoires, 5, Hardman St., Liverpool; 16, Deansgate, Manchester. Apply, Registrar.

CANORUS MALE VOICE QUARTETTE.

MR. HARRY NAYLOR, MR. G. FRED. HIGH,
MR. C. J. WILLIAMS, MR. EDOUARD BRUHNER.
Terms and dates: Mr. EDOUARD BRUHNER, 39, Groombridge Rd., N.E.

"MELODY AND HARMONY IN SPEECH,"
and "HOW TO LEARN TO THINK IN MUSIC."
Voice training for speaking and singing, by self help. By F. WEBER.
Price Two Shillings net.

NOVELLO & CO., SCHOTT & CO., AUGENER, LTD.
"Merely as a pastime the study is delightful."—*Daily Mail*.

PROFESSIONAL NOTICES.

MISS MABEL BECK (Soprano)

Concert Direction Ltd.,
41, 43, Maddox Street, London, W.

MISS MARJORIE EATON (Soprano).

"Powerful voice, of rare sweetness."—*Times*, Dec., 1905.
Concerts, Oratorios, 237, Katherine Street, Ashton-under-Lyne.

CHANGE OF ADDRESS.

MADAME MARIE GOODALL (Soprano).

164, Cardigan Road, Leeds.

MISS BLANCHE PARKINS (Soprano)

(Also Solo Mandoliniste).

For Concerts, At Homes, &c., 158, Grove Road, Clapham Park, S.W.

MISS LUCIE VILLIERS (Soprano)

Oratorios, Concerts, At Homes, &c.
289, High Road, Chiswick, W.

MISS FLORENCE WOOSTER (Soprano)

Concerts, Oratorios, At Homes, Lessons,
The Mount, Castle Bar, Ealing, W.

MISS EVELYNE KING, L.R.A.M. (Mezzo-Sop.).

Concerts, At Homes, &c.
40, Belitha Villas, Barnsbury, N.

MISS LILLIAN DEWS (Contralto), L.R.A.M.

Concerts, Oratorios, &c.
Park View, Potternewton Lane, Leeds.

MISS ANNIE SMART (Contralto)

Oratorios and Concerts.
Press Notices. 10, Holmes Street, Waterloo Street, Hull.

MR. WILLIAM D. VINCENT (Tenor)

("Old Italian School").
Concerts, &c. Address, 167, Tachbrook Street, Belgrave Road, S.W.

MR. DAVID MACKENZIE (Baritone)

(Pupil of Mr. FFRANGON-DAVIES).
Voice Production, Singing, Vocal Coach.

LESSONS at London Studio.
For terms, &c., address, 19, Berners Street, W.

MR. AND MRS. WALLIS A. WALLIS, I.S.M.

(Baritone—Soprano—Recitations with Music).
Duets, Oratorios, &c., Pupils (Resident, &c.). Academy, Ealing, W.

ŠEVČÍK'S NEW VIOLIN METHOD.

HERR HEINRICH DITTMAR

(Certificated by Professor ŠEVČÍK to have entirely acquired his teaching method.) Twenty years' Teaching experience.
Studio, 40, Wigmore Street, London, W.

NEW ŠEVČÍK VIOLIN METHOD.

PROF. ŠEVČÍK (Master of KUBELIK and KOCIÁN) METHOD
thoroughly taught by

PROFESSOR KOENIG (Of Prague)

(Pupil of Herr Ševčík).

CLASSES and PRIVATE LESSONS. For particulars, apply to
Prof. Herman Koenig, 36, Alfred Road, N.W.

MR. SIVEY LEVEY

RECITATIONS AT THE PIANO.

For vacant dates, address, by letter,

Mr. Sivey Levey, 6, Oxford and Cambridge Mansions, W.

MISS KATHLEEN WILLIAMS, L.R.A.M.

(Bronze Medal, R.A.M., Gold Medal, L.A.M.).
Gives LESSONS in Solo-Singing (Voice-production), Pianoforte, &c.
13, Kyverdale Road, Stoke Newington, N.

MISS INGLEBY HARRISON, A.R.C.M. (Piano-forte), formerly student at the R.C.M., and pupil of ARTHUR SOMERVELL and FRANKLIN TAYLOR, takes ENGAGEMENTS as Soloist and Accompanist. Also pupils for Piano, Theory and Harmony, and prepares for Examinations. Terms moderate. Address, 35, Dorset Square, Regents Park, N.W.

MISS AGNES WALKER "possesses a fine soprano voice, and is a most artistic singer."—*Gentlewoman's Court Review*. 147, Brockley Road, London, S.E.

ALEXANDER GUNNER, Pianist and Organist,
Solo & Accompanist, Tenor Vocalist. Attends Banquets, Concerts, At Homes, &c. Artists provided. Terms, &c., 19, Alfred Road, Acton, W.

COMPETENT QUARTETTE of Artists DIS-
ENGAGED for Good Friday and other dates. Attractive programme supplied. Concert gives write, R.A.M., Novello & Co., Ltd., 1, Berners Street, W.

CONCERT PARTIES (complete) for Popular
Concerts in Lancashire. Applications entertained only from those stating absolutely lowest terms, exclusive of travelling expenses, and full particulars of this season's engagements, with names of entrepreneurs. Individuals also write. Address, Syndicate, 36, Catherine Street, Liverpool.

MISS ESTELLA LINDEN

PRINCIPAL SOPRANO SOLOIST, Southwark Cathedral, seven years. Recommended by Dr. MADELEY RICHARDSON. Special terms for Churches. Has sung 60 Oratorios—at Sheffield (Dr. Coward's), Bristol (Mr. Risley's), Derby, Banbury, Todmorden, Bury, Stockport, Cheshamford, Bermondsey, Luton, Peterborough, &c. For vacant dates, 15, Stanley Gardens, South Hampstead, N.W.

MISS ETHEL RADBURN

(SOPRANO).

Pupil of and recommended by Mr. CHARLES SANTLEY. Oratorios, Operatic Airs, Ballads, &c. Address, 30, Earlsfield Road, Wandsworth Common, S.W.

MISS AMY SARGENT

(A.R.A.M. (SOPRANO).

8, Middleton Road, Camden Road, N.

MISS ELLEN CHILDS

(CHROMATIC HARPIST AND SOPRANO VOCALIST).

Having studied in Paris under the direction of the Inventor, Miss Childs is prepared to give LESSONS on the NEW CHROMATIC HARP (without pedals); also for Concerts, At Homes, &c. 17th Century and Early English Songs with Harp Accompaniment. For terms, apply, 170, Belsize Road, N.W.; or, care of Messrs. Pleyel, Wolff, Lyon and Co., 79-80, Baker Street, Portman Square, W.

MADAME LESLIE DALE

CONTRALTO and TEACHER of old Italian (Bel Canto) Method. Monthly Vocal Recitals at which Concert-givers and Agents hear Artists before engaging. All students wishing for this advantage when competent, write, Madame Leslie Dale, Studio, 304, Regent Street, W.

MISS ANNIE MCBRIDE

(CONTRALTO)

MR. GEORGE STUBBS

(BARITONE. St. Paul's Cathedral).

For Oratorios, Concerts, &c. Address, 120, Fawnbrake Avenue, Herne Hill, S.E.

MR. HENRY BEAUMONT

(TENOR. For Oratorio).

March dates include: 4. Deftford; 6. Guernsey, "King Olaf"; 7. Guernsey, "Elijah"; 8. Jersey, "Elijah"; 9. Jersey, "Una"; 14. Jarrow, "Hereward"; 15. Newcastle, "Samson"; 16. Rothsay; 17. Cowden Heath; 18. Glasgow (4th Concert this season); 19. Pudsey; "Swan and Skylark"; 20. Todmorden, "Pied Piper of Hamelin"; 22. Grantham, "Stabat Mater" and "Last Judgment"; 24. Southsea; 26. Newcastle, "St. John's Eve." Northern Secretaries please note this last date; also April 3, Hull, Verdi's "Requiem."

Address, 11, Warwick Avenue, London, W.

MR. GWILYM RICHARDS

(TENOR).

For vacant dates, apply, 105, North Side, Clapham Common, S.W.

MR. BERNARD TURNER

(PRINCIPAL TENOR, Holy Trinity, Sloane Street, S.W.)

For vacant dates apply 307, Fulham Palace Road, S.W.

MR. HERBERT PARKER

(BARITONE). Address, Lichfield Cathedral.

Leeds Musical Festival, Glasgow Choral Union, Leeds Philharmonic Society and Choral Union, Newcastle and Gateshead Choral Union, Birmingham, Edinburgh, Concerts, &c. Vicar-Choral, Lichfield Cathedral.

VERDI'S "REQUIEM." LEEDS CHORAL UNION.

"Mr. Herbert Parker in the bass part made a step in advance. He sang exceedingly well, not only correctly and with good musical effect, but with a close appreciation of the words and the mood of the music showing intelligence as well as considerable vocal powers, of which his impressive reading of the 'Mors stupebit' may serve as an example."—*Yorkshire Post*, Feb. 16, 1906.

"The soloists were Miss, Antonia Dolores, Signorina Giulia Ravogli, Mr. Henry Breezeley, and Mr. Herbert Parker, who, one and all, sang with fine artistic effect."—*Yorkshire Observer*, Feb. 16, 1906.

BEETHOVEN'S "CHORAL SYMPHONY."

LEEDS CHORAL UNION.

"Mr. Herbert Parker declaimed the opening baritone recitative with good effect."—*Yorkshire Post*, Feb. 15, 1906.

"Mr. Parker was excellent throughout."—*Leeds Mercury*, Feb. 15.

"ELIJAH." LICHFIELD MUSICAL SOCIETY.

"The honours of the occasion were, however, borne away by Mr. Herbert Parker, who sustained the rôle of the Prophet with really magnificent effect. It was his first appearance in oratorio since his election as Vicar-Choral of the Cathedral, and much as was expected of him, his singing proved a revelation and surprise. He was in splendid voice, and won the highest admiration and elicited loud and appreciative applause."—*Staffordshire Advertiser*, Dec. 16, 1905.

"HIAWATHA." MORLEY CHORAL SOCIETY.

"Mr. Herbert Parker was excellent as the baritone, and invested the 'Farewell' with fitting dignity and depth of expression. He is quite one of the best of our younger baritones."—*Leeds Mercury*, Dec. 8, 1905.

"THE APOSTLES." GLASGOW CHORAL UNION.

"The performances of Mr. John Harrison and Mr. Herbert Parker were artistic in the extreme."—*Evening Citizen*, Dec. 20, 1905.

MR.

ALEXANDER WEBSTER

(PRINCIPAL TENOR, St. Peter's, Eaton Square, W.)

12, Ordinance Road, St. John's Wood, N.W.

MR. MONTAGUE BORWELL

(BARITONE)

(Westminster Abbey).

Of the Royal Choral Society, Queen's Hall Symphony and Promenade Concerts, Alexandra Palace, Crystal Palace Concerts, Glasgow Choral Union, Belfast Philharmonic Society, &c.

Telegrams—"SOLOIST, LONDON." Telephone—519 (P.O.) HAMPSHIRE.

DUBLIN.—ORPHEUS CHORAL SOCIETY.

"Dr. Calveick was fortunate enough to be able to reinforce his list of artists by a baritone of quite exceptional endowments. . . . Among the songs contributed by Mr. Montague Borwell, a distinguished baritone who has sung in Westminster Abbey and at the Queen's Hall concerts, were 'Zueignung,' 'Allerwerden,' and 'Ich Liebe Dich' (K. Strauss). It was flattering to our linguistic pride that a native to our shores should assume that songs with German words would prove as delectable to our ears as those in English. However, we are all able to appreciate a voice as rich and as artistically used as that of Mr. Borwell. He is a truly splendid artist, and his series of songs the singing of which was characterised by brilliancy of tone and thoroughly refined art, delighted his audience. The finest effort of the series was Handel's 'Oh, Rüdiger than the Cherry,' which was given with brilliancy and consummate ease. He was enthusiastically cheered, and his conception to the demand took the form of a dainty Irish number, which proved equally popular. Again he had to respond to a thunderous encore, and this time he illustrated his in gentle shading—equally to the delight of his audience."—*Irish Times*, February 7, 1906.

SOUTHAMPTON.—PHILHARMONIC CONCERT.

"Mr. Montague Borwell, who is gifted with a rich and refined voice, capable of wide musical application, is possessed of the somewhat uncommon power of expressing in the language of song the poetic spirit which sleeps in the soul of the written page, and which can only be called forth by the artist who continuously seeks the correct interpretation of the composer's meaning. The tremendous applause which continuously greeted Mr. Borwell's efforts demonstrated the keen appreciation of true talent. Mr. Borwell's choice of numbers was representative one. His contributions to the first part of the programme consisted of three of Rubinstein's best known compositions, viz., 'The Dewdrops Shine,' 'The Azra,' and 'The Wood Witch,' the peaceful and suggestive beauty of the first, the pathos and pain of the second, and the dramatic intensity of the last, being all the subject of sympathetic interpretation at the hands of Mr. Borwell. Leoncavallo's Prologue to 'I Pagliacci' was also particularly well rendered. Mr. Borwell's effort in the second part of the programme was a brilliant one, entailing considerable vocal strain, consisting as it did of no less than five of Stanford's settings of Henry Newbolt's 'Songs of the Sea,' in succession, viz., 'Drake's Drum,' 'Devon,' 'O Devon,' 'Outward Bound,' 'Homeward Bound,' and 'The Old Superb.' These words constitute a study in contrast, at one moment being identified with vigour and dauntless courage and the next wrapped in tender melancholy. 'The Old Superb' was perhaps the most popular number, and vociferous applause followed Mr. Borwell as he retired from the stage, having rendered each song with splendid effect."—*Southampton Echo*, February 3, 1906.

AND

MISS WINIFRED MARWOOD

(Mrs. Montague Borwell—SOPRANO).

Of the Royal Albert Hall, Alexandra Palace, Crystal Palace, and Queen's Hall Promenade Concerts, &c.

48, Dyne Road, Brondesbury, N.W.

Telephone—519 (P.O.) HAMPSHIRE.

MR. DAN RICHARDS (A.R.A.M.)

(BARITONE).

12, Ordinance Road, St. John's Wood, N.W.

MR. WILLIAM COLEMAN

(BASS (Chichester Cathedral).

"ACIS AND GALATEA."—"Mr. William Coleman, who can be assured of a hearty welcome on his next visit, was well suited to the part allotted to Polyphemus. 'O ruddier than the cherry' was perhaps the tit-bit of the work, his pleasing bass voice being well suited for the part—no encore was demanded."—*The Hants County Press*.

Address, The Cathedral, Chichester.

MR. DUDLEY STOW

(BASS-BARITONE).

At Homes, Concerts, Banquets, &c. Address, 9, Hilldrop Road, N.

MR. HUGH SPENCER

(BASS)

At liberty for Oratorios, Concerts, &c.

"A very fine voice."—*Dr. Richter*. Terms, &c., 104, Marylebone Rd., N.W.; or, N. Vert, 6, Cork St., W.

MR. JOHN BROWNING

(BARITONE).

Soloist, Leeds Musical Festivals, and of the leading English and Scotch Concerts. Extensive repertoire of over 120 works.

Will sing, on April 4, for THE LEEDS CHORAL UNION—Handel Concert—at which the Yorkshire contingent for the HANDL FESTIVAL, consisting of 400 voices, from Leeds, Sheffield, Huddersfield, &c., will take part.

engaged for THE HUDDERSFIELD CHORAL SOCIETY, Oct. 19, 1906.

STANFORD'S "SONGS OF THE SEA."—LEEDS, Feb. 8, 1906.—"His voice is admirably suited to them. . . . The exclamations, 'Devon! Devon!' in wind and rain, were brought out with thrilling effect, while a well-polished climax was reached in 'The Old Superb.'"—*Yorkshire Post*.

"Contributed Stanford's 'Songs of the Sea' with rare incisiveness and vocal volume."—*Leeds Mercury*.

HARTLEPOOL, Feb. 14, 1906.—"New to local audiences, but last night he established himself in the good graces of those present in the Town Hall by his masterly renderings. . . . In Stanford's 'Songs of the Sea' he put some vivid character, great spirit and a boldness or tenderness, as occasion required, which appealed to the audience strongly, carrying their interest unflinchingly from start to finish."—*Northern Daily Mail*.

LIVERPOOL METHODIST CHORAL UNION.—"MESSIAH."—Dec. 26, 1905.—"Mr. John Browning's full and sonorous bass voice invested 'Why do the nations' with great impressiveness, and his singing evoked the warmest approbation."—*Post*.

"Roused enthusiasm with his singing."—*Courier*.

DEFENHAME CHORAL UNION.—"MESSIAH."—Dec. 19, 1905.—"Mr. John Browning received quite an ovation for his vigorous singing of 'Why do the nations.'"—*Times*.

"By his skill in managing the long runs and the expression he put into his rendering, quite brought down the house."—*Journal*.

GANSBORO' CHORAL SOCIETY.—"SAMSON."—Dec. 13, 1905.—"The enthusiasm was intensified at the conclusion of Mr. Browning's great rendering of 'Honour and Arms.' It is hard to think that there could be a more perfect rendering of this favourite solo. I have heard it sung almost times without number, and I cannot call to mind a superior performance. Every semiquaver received its value, and the whole of the solo was given with fiery declamatory power and admirable emphasis. Three times Mr. Browning was compelled to rise and bow his acknowledgments."—*Times*.

Address, Marlboro' Grove, Leeds.

MR. ARTHUR WALENN

(BARITONE).

Now Booking for Next Season.

DR. WALFORD DAVIES'S "EVERYMAN."

PHILHARMONIC SOCIETY, RICHMOND, May 3. Of this Concert—*The Herald* says: "Mr. Arthur Walenn's fine baritone voice was heard to much advantage in the exacting solos for *Everyman*."

The Surrey Comet: "Mr. Arthur Walenn gave to the character of *Everyman* the deepest expression and impressiveness, at the same time avoiding that exaggeration which would tempt a singer of less culture."

The Richmond Times: "Of the soloists, the place of honour must certainly be given to Mr. Arthur Walenn, who, as *Everyman*, had so much to do. It was always difficult, requiring great variety and expression, to ward off a suspicion of dullness that might otherwise have crept in. In Mr. Walenn's hands nothing of the kind happened; he has a low voice of very pleasing quality, well under control, and was evidently thoroughly acquainted not only with the music itself, but with the spirit of the work."

South Wales Daily Telegraph: "HIAWATHA" (conducted by the composer).—"Mr. Arthur Walenn was heard to real advantage. The last part was full of poetry and imagination, and in the 'Vision' (True is all Iago tells us) he sang with a dramatic intensity which was little short of a revelation."

Tandridge Wells Courier: "ELIJAH."—"Mr. Arthur Walenn afforded us an intellectual and musical treat in his embodiment of the idea of the Prophet *Elijah*. To enact a character of this kind, an arduous duty is imposed on the singer, who not only requires a voice of good power and range, but an artistic insight into the nature of the subject to be dealt with is imperative. That Mr. Walenn fulfilled these attributes is undeniable, and nothing but praise can be accorded him for a really superb delineation of the part."

Liverpool Daily Post: The "MESSIAH" at Liverpool.—"Mr. Arthur Walenn was very successful in sustaining the bass solos, both voice and vocalization being excellent."

20, Ashworth Mansions, Elgin Avenue, London, W.

MR. HERBERT TRACEY

(BASS).

For terms and dates, address, 101, Amesbury Avenue, Streatham Hill, S.W.

ARTISTIC PIANOFORTE PLAYING.

PERFECT TOUCH AND TONE.

LOOSENESS, CONTROL AND STRENGTH OF FINGERS AND WRISTS.

EASE AND CERTAINTY IN OCTAVE PLAYING.

RAPID, EVEN, AND CLEAR EXECUTION

are "rapidly" and "easily" gained by my "method" of Pianoforte Technique, details of which will be sent upon application.

HEINRICH BECKER, Room 9, 63, Victoria Street, London, S.W.

MR. JAMES COLEMAN

(BASS)

(Vicar Choral, Lichfield Cathedral).

Of the London and principal Provincial Concerts.

NOW BOOKING FOR NEXT SEASON.

WARWICK MUSICAL SOCIETY.—"CARACTACUS."—"Among the principals *premier honours fell easily to Mr. J. Coleman*, who interpreted the title-role with distinction. . . . His powerful and mellow voice, and his dramatic method, were eminently adapted to the music."—*Warwick Chronicle*, Feb. 10, 1906.

"The *palm*, however, belonged to Mr. James Coleman, whose rich baritone voice produced a fine effect in the 'Lament,' and in other places where dramatic delivery was essential."—*Warwickshire Advertiser*, Feb. 10, 1906.

"An admirable quartette of principals had been engaged, and among these stood *pre-eminent* Mr. J. Coleman, who rendered the music of the title-role with a *power and ability rarely heard*."—*Warwick Daily Circular*, Feb. 8, 1906.

COVENTRY MUSICAL SOCIETY.—"ELIJAH."—"The triumph of the evening was unquestionably that to Mr. J. Coleman: a *finer* exponent of the *Prophet* none could wish to hear. Among the chief characteristics of his singing were an intense devotional fervour, combined with a dramatic power, which raised the audience to the very highest pitch. His glorious organ seemed to permeate the whole building, and throughout the arduous task he never showed the slightest sign of fatigue. Those who had the pleasure of listening will not readily forget."—*Coventry Herald*, Jan. 19, 1906.

WARRINGTON MUSICAL SOCIETY.—"ST. JOHN'S EVE."—"Mr. Coleman confirmed the already high opinion which had been formed of him as a vocalist of the *front rank*."—*The Guardian*, Dec. 23, 1905.

DERBY CHORAL UNION.—"MESSIAH."—"Mr. J. Coleman made a welcome re-appearance, and fairly carried off the honours among the soloists."—*Derbyshire Advertiser*, Dec. 29, 1905.

Engagements booked for 1906 include: Birmingham Festival Ch. Soc., "THE APOSTLES"; "ST. JOHN'S EVE" Newcastle-on-Tyne; Brahms's "REQUIEM"; "KING OLAF"; "CREATION"; "ELIJAH"; "HIAWATHA," &c., &c.

Address, The Cathedral, Lichfield.

FREDERICK MOORE (A.R.A.M.).

Macfarren Gold Medalist. Solo Pianist. LESSONS, &c.
7, Birch Grove, Ealing Common, W.

SOLO BOYS.

MR. JAMES BATES (Director of the London College for Chorists) can recommend thoroughly trained SOLO BOYS, holding appointments in 30 London Churches, for Oratorios, Festival Services, Recitals, Concerts, &c. Apply or address, MR. BATES, 6 & 7, Blomfield Crescent, Hyde Park, W.
Telegrams—"Musicomane, London." Telephone—490, Mayfair.

MR. DUTTON'S SOLO BOYS.

MR. DUTTON (St. Paul's Cathedral) supplies Boys personally trained and thoroughly reliable, for Church Festivals, Concerts, At Homes, &c. For terms, vacant dates, and further particulars, address, Mr. Henry J. Dutton, 17, Alpha Rd., New Cross, S.E.

MR. W. H. GRIFFITHS,

PROFESSOR AND LECTURER IN VOCAL SCIENCE

(Author of "The Human Voice: Its Cultivation and Preservation," "The Mixed Voice and the Registers," with Drawings, Photos, and Exercises).

GIVES CONSULTATION LESSONS ON VOICE PRODUCTION

The Mixed Voice, the Male Alto, and Defects of Voice and Speech.

CORRESPONDENCE LESSONS for Provincial Teachers and Performers, Fee, Half-a-Guinea.

40, Wigmore Street, W.

HARP TEACHING.

MADAME PRÆTORIUS

(HARP TEACHER at the London Academy)

gives LESSONS on the Harp (both Pedal Harp and Chromatic Harp without Pedals).

Madame Prætorius is a pupil of the celebrated Harpists Hasseltians, Godefroid, Aptommas, Zamare, Wright.

6, Sussex Place, Onslow Gardens, London, S.W.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. AND MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O., and L.R.A.M. Appointments at College and School of Music, and as English Cathedral and Parish Church Organists; Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred*. Harmony, Counterpoint, Orchestration, and Analysis of Compositions, by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson Street, Manchester.

LONDON COLLEGE OF MUSIC,

GREAT MARLBOROUGH STREET, LONDON, W.

FOR MUSICAL EDUCATION AND EXAMINATIONS.

PATRON—HIS GRACE THE DUKE OF LEEDS.

PRINCIPAL—DR. F. J. KARN, MUS. BAC., CANTAB.

DIRECTOR OF EXAMINATIONS—G. AUGUSTUS HOLMES, ESQ.

HIGHER EXAMINATIONS, DECEMBER, 1905.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Examinations in December, 1905:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANO-FORTE PLAYING.—Nora Brennan, Ada C. Brown, Alice M. Barnes, Edith M. Bingham, Alice L. Cartledge, Lucy Craigie, Edith C. Crane, Elizabeth Crane, Ada M. Crompton, Alice Coker, B. Maude Chalmers, Blanche R. Dunkin, Elizabeth L. Dawson, Emily Daneby, Gladys Dugan, May L. Donnan, Florence Donaldson, May Evoston, Elizabeth E. Ellis, Sidney C. G. Fillery, Amos Fugler, Effie Ferguson, Maggie Fallon, Gertrude Foster, Ethel Green, Beatrice M. Gladwell, Maria T. Gaunt, Ivy L. Green, Mercedes Gorry, Pauline Glover, Irene Grainger, Hilda D. Hughes, Gertrude Hopper, Ethel Hardman, Mabel M. Horn, Ivy A. Hibbard, May Hindmarsh, Angela M. Heagney, Trislie Hudson, Annie Alicia Jones, Gladys I. Jones, Muriel James, Elsie M. Jones, Renee G. Joyce, Gertrude Kenny, Kathleen Lloyd, Elsie List, Grace Lane, Kathleen McKee, Mary Mayock, Daisy E. Makepeace, Stella L. Martin, Mary McInerney, Clara McDonald, Vivian K. Murray, Nellie McMillan, Winifred E. Moore, Louisa Nicholls, Mary J. Noonan, Florence C. Newland, Stella D. Newton, Alice K. Philp, Kathleen Pembroke, Elsie Pidd, Violet R. Phillips, Mary Pearce, Leila W. Purnell, Ivy May Pratt, William Richards, Elizabeth M. A. Ritchie, Isobel Reid, Samuel Robinson, Linnie N. Richards, Charles Small, Percy W. Seymour, Linda M. Saul, Pansy F. Simpson, Elsie L. Shaw, Gartha Thompson, Beatrice Taylor, Lilian J. Walton, Lilian A. Wood, Muriel V. W. Waddy, Florrie Weeks, Emily Wilson.

VIOLIN PLAYING.—Mary C. Byrne, Lily Whiteoak, John Waugh.

BASSOON PLAYING.—James Alfred Hamlin.

SINGING.—Hilda Clough, Emily B. Hutchison, Nellie Jefferson, Eva M. Moon, Sallie Watkins.

ASSOCIATES (A.L.C.M.).

PIANO-FORTE PLAYING.—Isabella Anderson, Joseph D. Arnold, Florence A. A. F. Adolphus, Lilian E. Ashley, Lilian E. Austin, Cissie Ashton, Walter H. Adams, Ethel Alcock, Elizabeth I. Atkinson, Mildred Ainsworth, Maggie Alexander, Lorna E. Andrews, Fanny Amphlett, Reginald Amery, F. Claude Goodin Allen, Helena A. Berwick, May Butler, John M. Bridge, Jane Blagburn, Carrie Bisking, Anne C. Blagburn, Edith M. Barker, Harold H. Birchall, Florence L. Brough, E. Blodwen Barnes, Mabel Birkenshaw, Reginald J. Bristol, Alice J. Barnes, Florence Bonn, Annie E. Birch, Alice E. Brown, Minnie Barr, Alice Boydell, Dorothy S. Brennan, Rose M. Burdsey, Leila M. Ball, Robert D. W. Blockley, Winifred N. Boot, Lily Baird, Arline Brook, Jennie Black, Ivy Brown, Mary Byrne, Irene Bishop, Mary Butler, Nellie R. Biggs, Louisa M. Burlace, Violet M. Barry, Queenie F. B. Bray, Ethel I. Briggs, Elsie Boulton, Jenny A. Ellis, Grace Beaslie, Caroline G. B. Baker, Jessie A. Bennie, Queenie E. Basford, Ethel A. Burke, Maggie Cruickshank, Maude B. Cadby, Edith Cartledge, Annie M. Close, George Cooper, Alfred Cook, Richard Cockshott, Herbert H. Croston, Mary E. Crosland, Kate Cooper, Ethel A. Cox, Minnie K. Clarke, Frederick Coupe, Margaret Carey, Florence A. Cornforth, Hugh R. Colley, Clara A. Crompton, Josephine Cremen, Agnes Cashman, Ethel Cooper, Adelaide Collin, Maggie B. Cameron, Jennie Curry, May Cunningham, Emily K. Cox, Elma G. Cox, Mary Cairns, Isabel D. Black, North L. Dash, Emily M. Dolman, Joseph Dally, Edith H. Davies, Dorothy Dickinson, Isabella Dickson, Rachel Dobson, Ettie Delahenty, Madeleine Dubna, Eva Dickson, Sarah Dreelin, Ruby G. Dunnon, Gladys Evans, Jessie M. Evans, Elizabeth Evans, Elsie Eagleton, Effie Erwin, Marguerite G. Edwards, Mary Ellis, Elsie H. Edwards, Adelaide E. Ellerton, May Fitzgerald, Ada M. Finney, Samuel Fry, Elizabeth Fleming, Harry B. Flesher, Annie N. Fishwick, Blanche E. S. Ford, Eliza M. Fleming, Georgina M. Fleming, Mary M. Frew, Violet Franklin, Ivy Farnham, Ivy L. Fearnley, Irene R. Foster, Linda M. Ferguson, Nora M. Flynn, Gertrude Foster, Lavinia I. Flynn, Sadie Foster, Isaiah Greensill, Mabel M. Greenham, Lilian Gardiner, Emmeline Goodson, Margaret Gunn, Dorothy G. Griffiths, Mollie Geelan, Sophie Gibson, Elizabeth Graham, Mabel Gibson, Allie Godfrey, Olive Garden, William R. Halliday, Mabel Hearn, Stanley G. Herbert, Frank R. Hooke, Stella Hillier, Ethel Herbert, Ruby M. Hayward, Florence R. Hagan, Lillie Hankin, Ada G. R. Hobbs, Maud L. Horton, Mary Hopwood, Myra Harland, Winifred Howell, Georgina Harwood, Grace Harrison, Herbert Holroyd, Elsie L. Hayles, Isabel Heard, Norman S. Hilditch, Margaret Howard, Irene M. Hudson, Lilian C. Heap, Dorothy M. Haffenden, Ethel Holborn, Mary Ho, Violet Hodson, Martha Hennes, Hilda Horan, Eliza Hine, Stella Hale, Dora Hanbury, Alice F. Hill, Marjorie B. M. Hingston, Caroline Henderson, Hilda Hawthorne, Rita Hinnem, Elizabeth Horsfield, Olive L. Harrison, Betsy Hley, Mabel A. Inman, Florence V. Johnson, See Jones, Joshua James, Alice M. Jones, Ada L. Johnson, Nelly James, Alice Jones, Caroline Jarvis, Josephine Jenkins, Lucy Jessop, Ruby E. B. Johnston, Nellie Judges, Albert Kenyon, Bessie Keogh, Agnes Kerlin, Katharine Lumley, Lilian A. Large, Nellie Lanchbury, Beatrice M. Lock, Ada B. Latham, Edith D. Lee, Daisy E. Lee, Herbert Lovelock, Louie Lloyd, Bertha J. Lund, Alice Lee, Margaret Lulley, Katharine Lewis, Violet S. Latimer, Annie G. Littlefield, Geraldine J. F. Lane, Mabel I. Lamb, Violet M. Lansdown, Linda Lesslie, Sydney Luca, Kathleen Lane, Jennie Mitchell, Ella McKenzie, Hilda Milson, Agnes Moore, Winifred E. McLean, Annabella F. Mackenzie, Isabel McCormick, Nellie G. Mandale, Oliver S. Morgan, Laura J. Mace, Florence Mallcott, Katie E. Mitchell, Ada Martin, Elsie A. Mackenzie, Mary Mellish, Gertrude M. McDonald, Isabella E. Mumby, Emily E. McGowan, Gladys Macarthur, Rosie Morrissey, Edmund S. Moore, May Moore, May McCarthy, Katie Murphy, Mary McHugh, Olive Metcalfe, Laura McDonald, Katie McHugh, Selma Matsen, Margaret Neeson, Winifred Nash, Emily Newton, Mary Newton, Nellie Nicholls, Olive L. Neill, Winifred G. Norman, Lillie I. Nies, Hilda G. L. Nute, Muriel Nash, Catherine Owen, Agnes A. Overshy, Edith Oaks, Mary O'Reilly, Maggie O'Reilly, Mabel Olds, Millie G. Orton, Catherine Orr, Zoe Poate, Wilhelmina Patton, Gladys G. Parry, Constance Payne, Elsie V. Pearson, Charles A. Parfit, Dorothy B. Priscott, Florence M. A. Peck, Ethel M. Pratt, Clifford Price, Lilian Petley, Arthur Purnell, Annie Peck, Irene Phegan, Jessie Pettorino, Gertrude Pearson, Nellie A. Prior, Vera G. Plozman, Ivy M. Patterson, Ivy Quinn, Jessie A. Rattay, Grace Robinson, Kathleen Roberts, John Robertson, Julius Radcliffe, John A. Race, John R. E. Richardson, Hilda E. Rhind, John T. Ricketts, Agnes S. Ross, Doris R. Ritchie, James W. Rowe, Charlotte Rae, Mary Riddel, Jennie Rake, Janet W. Ratray, Grace Ricketts, Annie G. Richardson, Mildred Ritchie, Laura E. Robinson, Stella Reece, Annie M. Stokes, Amy C. Shaw, Lilian E. Sindon, Rose Simmons, Edith M. Smith, Lois Smith, Ivy G. Sudlow, Martha Schofield, Marion E. Smith, Kate C. Sweetland, Mary Smiles, Eva Sims, Ivy A. Smith, Ruby Sunderland, Ella H. Stening, Winifred B. Scott, Lizzie Swift, Bessie E. V. Smith, Millicent E. Smith, Elsie M. Sadlier, Elma L. Smith, Olive C. Stephens, Lucy A. Syme, Thomas Horn Slater, Williamson Third, Constance Taylor, Ethel E. Thompson, Winifred A. Trevena, Blanche Tomlinson, Annie Taylor, Ellen K. Torkington, Gertrude S. Tople, Frances E. Turner, Dorothy G. Thorne, Mabel L. Tully, Gladys I. Thornbury, May Trives, Maria Tylee, Jessie Thomas, Violet Teague, Violet E. S. Volk, Amelia Vickery, Eunice Vessey, Adelaide Vindin, Leila Wilkinson, Edith R. Wall, Ernest H. Wilson, Pollie Warner, Edith Wasnidge, Alice Warburton, Alice W. Wees, Herbert R. T. Williams, Lilian G. Wilkins, Agnes R. Wilkins, John Ward, Laura H. E. Waters, Meta Walker, William Walton, Alice E. Wood, Ethel Wright, Alice Woodfin, Jessie M. Whiteman, Jessie L. Webber, Emily Wall, Emily V. Walters, Evelyn M. Walker, Ross H. White, Mabel Willcock, Jane A. F. Young, Lilian A. Yates, Myra Young, Winifred Zschille.

SINGING.—Cissie Boden, Agnes Coffey, Jeannie Copley, Elsie Clifford, Jessie E. Deane, Florence M. Fielding, Florence E. Johnson, Ellen E. H. Jackson, Frances C. Louche, Edith M. Pickford, Ulrica S. Peterson, Alice E. Privett, May Alice Peach, Richard Roberts.

VIOLIN PLAYING.—James H. Cumming, Annie Crosskey, Garfield Carse, Helen B. Campbell, Richard F. Heads, Josephine T. Heske, William Hindmarsh, Robert Johnstone, Gladys M. Keane, May Maloney, Helen C. Morrin, Florence E. M. Morris, Alice Mackenzie, Mary Rutledge, Robert B. Symington, Jeannette Tournier, Olive P. Thompson, Arthur Verity, Lily M. Wood, Mary A. A. Welsh.

ORGAN PLAYING.—Robert Brown, E. May Freer, Fanny King, William Lovelock, Frank P. Saffel, George Williamson.

CLARINET PLAYING.—George H. Coffin.

LONDON COLLEGE OF MUSIC.

LIST OF SUCCESSFUL CANDIDATES—continued.

DIPLOMAS IN THEORETICAL MUSIC.

FELLOWSHIP (F.L.C.M.).

Alice Pownall Torkington.

LICENTIATE IN MUSIC (L.Mus.L.C.M.).

Charles H. Evans.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

John Edge, Lilian Edwards, Joseph Kirkham, Mabel Kerr, Arthur E. Lambert, John T. Massey, David W. Roberts, Mary Lyle Ross, William H. Sheppard, Hazel C. Smith, Leonard W. Thompson, Emily Taylor, Kate M. Walker.

TEACHER'S DIPLOMA.

PIANOFORTE PLAYING.—Eleanor M. Osland, Elizabeth Whiteside.

THE EXAMINERS were: Horton Allison, Esq., Mus. Doc., Dublin, Mus. Bac., Cantab.; C. H. Briggs, Esq., Mus. Doc., Cantab.; J. Maude Crament, Esq., Mus. Bac., Oxon.; Frederick Cambridge, Esq., Mus. Bac., Dunelm.; Arthur C. Edwards, Esq., Mus. Bac., Oxon., F.R.C.O.; G. A. Higgins, Esq., Mus. Bac., F.R.C.O.; Josef Holbrooke, Esq., Frederick Holden, Esq.; Arthur S. Holloway, Esq., Mus. Doc., Oxon.; G. Augustus Holmes, Esq.; F. J. Karn, Esq., Mus. Doc., T.C.T., Mus. Bac., Cantab.; George F. King, Esq.; M. Kingston, Esq., Mus. Bac., Cantab.; Orlando A. Mansfield, Esq., Mus. Doc., T.C.T., L.Mus.L.C.M., F.R.C.O.; W. R. J. McLean, Esq., Mus. Bac., Dunelm.; W. Arundel Orchard, Esq., Mus. Bac., Dunelm.; F. W. Pacey, Esq., Mus. Bac., Oxon.; G. D. Rawle, Esq., Mus. Bac., Lond.; Roland Rogers, Esq., Mus. Doc., Oxon.; T. H. Slater, Esq.; Joseph Stephens, Esq.; H. Lyell-Taylor, Esq., L.R.A.M.; T. S. Tearne, Esq., Mus. Bac., Oxon.; C. Reginald Toms, Esq.; W. E. Thomas, Esq., Mus. Doc., Oxon.; Ernest Wood, Esq.; H. Woolley, Esq., Mus. Doc., R.U.L., B.A.

There were 818 Candidates for Diplomas, of which number 524 passed, 285 failed, and 9 were absent.

The HIGHER EXAMINATIONS for DIPLOMAS of ASSOCIATE (A.L.C.M.), LICENTIATE (L.L.C.M.), ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.), will be held in London and at certain Provincial, Foreign, and Colonial centres in June and July next.

The Examinations for CERTIFICATES are held at over 400 Local Centres three times in each year, in April, July (June for Scotland, Ireland and the Colonies), and December. Entries for the APRIL Examination should be sent in not later than MARCH 15.

For particulars concerning (1) the appointment of LOCAL REPRESENTATIVE and (2) Regulations respecting the formation of LOCAL SCHOOL CENTRES application should be made to the Secretary.

In the TEACHING DEPARTMENT of the College Lessons are given daily in Pianoforte, Singing, Violin, Violoncello, Flute, Clarinet, Elocution, Harmony, &c. Meetings of the Orchestra, Choir, Ladies' Choir, Operatic and Dramatic Class, and String Quartet, take place each week.

The College is open from 9.30 a.m. to 9.30 p.m.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be obtained on application to

T. WEEKES HOLMES, Secretary.

Telephone: 3870 CENTRAL. Telegraphic Address: "SUPERTONIC, LONDON."

REVISION OF MUSICAL COMPOSITIONS.

Dr. Horton Allison, Mus.D., 68, Nelson Street, Manchester.

MUSICAL COMPOSITION.—LESSONS given in Practical Composition by Post. EDMONDSTOUNE DUNCAN, Alexandra Road, Sale, Cheshire.

MR. HERBERT F. ELLINGFORD, F.R.C.O., A.R.C.M., Organist and Choirmaster of St. Peter's Parish Church, Carmarthen, makes a SPECIALITY of PREPARING CANDIDATES by Correspondence for the R.C.O., A.R.C.M., and L.R.A.M. examinations. Five A.R.C.M. successes, 1905. For terms, apply to 5, Spilman Street, Carmarthen, S. Wales.

VOICES TRAINED (Altos included) and SIGHT-SINGING and the PIANOFORTE TAUGHT by Mr. W. A. FROST (Vicar-Choral of St. Paul's Cathedral) at 16, Amwell Street, Middlesbrough, E.C. Many of Mr. Frost's pupils have obtained cathedral and other choir appointments in open competitions. Latest success at St. Martin's, Ludgate.

DR. CUTHBERT HARRIS, Mus. Doc., Dunelm., F.R.C.O., makes a SPECIALITY of COACHING by Correspondence for Durham, Oxford, and R.C.O. Exams. 1905 Successes: large number in Final Mus. Bac., First Mus. Bac., F.R.C.O., A.R.C.O., &c.

For terms, address, 52, Buckleigh Road, Streatham, S.W.

MR. T. HEMMINGS, Mus. Bac., Oxon., F.R.C.O., L.Mus.T.C.L., gives LESSONS in HARMONY, COUNTER-POINT, &c., and PREPARES CANDIDATES for ARTS and MUSICAL EXAMINATIONS by Post. Latest Successes: Mus. Bac., Oxford and Durham, L.R.A.M., A.R.C.M., F.R.C.O., A.R.C.O., &c. Sheppard Street, Stoke-on-Trent.

DR. ARTHUR S. HOLLOWAY, Mus.D., Oxon., 12, Roseleigh Avenue, Highbury, N., continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

DR. MARCHANT, Mus.D., Oxon., F.R.C.O. (Author of "500 Fugue Subjects and Answers," Novello's Primers, No. 35), &c., PREPARES CANDIDATES for all Musical Examinations by Post. 10, Glebe Crescent, Stirling, N.B.

MR. HERBERT C. MORRIS, F.R.C.O., A.R.C.M., L.R.A.M. (Organist of St. David's Cathedral), PREPARES Candidates for R.C.O. examinations by Post. Successes, 1900-1905: 20 F.R.C.O., 21 A.R.C.O. The Close, St. David's, Pembrokehire.

DR. EAGLEFIELD HULL, Mus. Doc., Oxon., 1903, F.R.C.O., Makes a speciality of COACHING by Correspondence for the Oxford, Durham, Dublin, Edinburgh, and R.C.O. Exams. In addition to the Courses for the various Exams., Dr. Hull has now drawn up a legitimate "Preparation" Course for the writing of the complete "Exercise" required for the Mus. Bac., and the Mus. Doc. Degrees.

* Dr. Hull's Exercise for Doctorate was commended by the Professor, Sir Hubert Parry, Bart., for its scope and resourcefulness. R.C.O. PREPARATION.—Dr. HULL will play or hear (by appointment) R.C.O. pieces at the London Organ School.

1904-5 Successes: 13 Mus. Bac., 21 F.R.C.O., 20 A.R.C.O., Gold Medal, Cpt. L.T.C.L., &c.

(Names given, by permission, to bona-fide inquirers.) Out of the 7 who obtained the degree of Fellowship last Exam., 2 were Dr. HULL's pupils in both Paper Work and Playing.

DR. EAGLEFIELD HULL, LOVAT LODGE, HUDDERSFIELD.

DR. F. J. KARN, Mus. Bac., Cantab.; Mus. Doc., Toronto; gives LESSONS by Post, in HARMONY, COUNTER-POINT, FUGUE, FORM and ANALYSIS, ACOUSTICS, ORCHESTRATION, &c., and prepares for Musical Examinations.

Recent successes: CAMBRIDGE, Special Exam. in Music for B.A. Degree, Dec., 1905; F.R.C.O., 1905, 1904, &c.; A.R.C.O. (Paper work), 1905; L.R.A.M. (Piano), 1905 and 1906, also Composition; MUS. DOC. and MUS. BAC., DURHAM, 1905, 1904, &c.; FIRST and FINAL MUS. BAC., OXFORD, 1905 and 1904. Also LONDON, CAMBRIDGE, and DUBLIN MUS. BAC.; OXFORD and DUBLIN MUS. DOC.; A.R.C.M. (Composition and Piano), 1905, &c.; L. Mus. and A. Mus., L.C.M.; L.T.C.L. and A.T.C.L.; CAMBRIDGE and OXFORD Higher Local (Music); ASSOCIATED BOARD, Senior, &c. Also PERSONAL Lessons; MSS. corrected for publication. Analyses of Classical Works for Examinations. Terms moderate. 106, Haverstock Hill, London, N.W. Telephone, 524 P.O., Hampstead.

DR. H. H. L. MIDDLETON, Mus. D. (Dubl.), F.R.C.O., L.R.A.M., A.R.C.M., makes a SPECIALITY of COACHING for DEGREES. L.R.A.M., 1897-1905, FIFTY-SIX SUCCESSSES; A.R.C.M., 1897-1905, ONE HUNDRED AND FIFTY-TWO SUCCESSSES. Equally good results in R.C.O. and other Examinations.

Address, Thornleigh, 6, Elm Park Road, Finchley, N.

DR. A. B. PLANT, Mus.D., Oxon., F.R.C.O., PREPARES CANDIDATES for all Examinations by Post. Address, St. Paul's Square, Burton-on-Trent.

MISS EDITH STOW, A.R.A.M., gives LESSONS in SINGING and VOICE-PRODUCTION, at 60, Berners Street, W., and 9, Hilldrop Road, N. Pupils passed in L.R.A.M. Exams., 1901, 1902, 1903, 1904, 1905.

TRINITY COLLEGE OF MUSIC, LONDON. (INSTITUTED 1872.)

President:

THE RIGHT HON. LORD COLERIDGE, M.A., K.C.

Warden:

EDMUND H. TURPIN, Mus.D.

March 2. HALF-TERM begins. The tuition in musical subjects is given during the day and on certain evenings, and students may enter for a single subject.

March 12. Last day of entry for an Open Exhibition.

March 28, at 3 o'clock. Students' Concert, at Queen's Hall, Langham Place, W.

March 30, at 5 o'clock. Virgil Clavier Demonstration by Students, and Lecture by Mrs. Halket-Halkett. Tickets on application.

May 23. Last day of entry for the Local Examinations in MUSICAL KNOWLEDGE (THEORY) taking place on June 23.

June 25. Last day of entry for the Examinations for TEACHERS' DIPLOMAS and HIGHER CERTIFICATES taking place on July 23 next, and following days.

For the Examinations in INSTRUMENTAL and VOCAL MUSIC, a List of the last days of entry may be had on application.

In connection with the Local Examinations, FIFTY Local Exhibitions in Practical Music, and Twelve Local Exhibitions in the Theory of Music are annually awarded, and are tenable at Centres for the College Local Examinations, and open to all candidates both in the United Kingdom and the Colonies.

Prospectus, and Examinations Syllabuses may be had on application.

By order, SHELLEY FISHER, Secretary.

Mandeville Place, W.

Just Published.

A SUITE OF OLD ENGLISH DANCES

COMPOSED BY

FREDERIC H. COWEN.

- | | |
|--------------------|--------------------|
| 1. MAYPOLE DANCE | 3. MINUET D'AMOUR. |
| 2. PEASANTS' DANCE | 4. OLD DANCE, |

with Variations.

ARRANGEMENT FOR PIANOFORTE SOLO
BY THE COMPOSER.

"They should please popular audiences all over the country. Saturday's audience gave the work a most cordial reception, and insisted on a repetition of the 'Minuet d'Amour.' Some excellent contrast is provided in the variations of the last number."—*Glasgow Herald*.

"The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. 'The Lover's Minuet' was quickly recognised by the audience as an exquisite thing, and imperatively encored."—*Glasgow News*.

"First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity."—*Glasgow Evening Times*.

"Might be described as exceedingly graceful adaptations of more or less conventional ideas, and worked out with that delicate orchestration in which Dr. Cowen is such an adept. Of the four movements, the 'Minuet d'Amour' is the most consistently original. Based upon a really beautiful melody, it displayed a very happy treatment of solo string instruments, and the employment of a solo string quartet at its conclusion was notably charming in its effect. While all four movements were very well received, the 'Minuet d'Amour' had to be repeated."—*The Scotsman*.

Price Three Shillings and Sixpence net.
Full Score and Orchestral Parts (*in the Press*).

London: NOVELLO AND COMPANY, Limited.

John Broadwood & Sons' LIMITED.

NEW ILLUSTRATED CATALOGUE now ready.
SIR ALEXANDER MACKENZIE (Principal of the Royal Academy of Music) writes:—

It would appear somewhat late in the day to praise Messrs. Broadwood's Instruments, but they seem to become better and better as the famous English firm grows older.

The fine and durable workmanship and magnificent tone (capable of all shades of expression and force) give full satisfaction to amateur and artist alike.

CONDUIT STREET, BOND STREET, LONDON, W.

BOSWORTH EDITION.

STANDARD WORKS

Designed for Candidates preparing for
the Royal College of Organists' Examinations, the
L.R.A.M. Organ Diploma, and for Students generally.

BY
E. W. TAYLOR,

MUS. DOG. (OXON.), F.R.C.O., L.T.C.L.

EIGHTH EDITION.

VOCAL SCORE READING EXERCISES
IN ALL KEYS. 5s. net.

Journal of the I.S.M.—"Truly a valuable work to all candidates preparing for the R.C.O. Examinations."

NINTH EDITION.

TWO HUNDRED FIGURED BASS AND
MELODY EXERCISES IN ALL KEYS. 4s. net.

Musical Standard.—"Dr. Taylor's second work, like his first on Cal Reading, is so excellently written and so well adapted to its purpose, that we can unhesitatingly recommend intending candidates to procure and study it."

THIRD EDITION.

SCALES, ARPEGGIOS, AND MISCELLANEOUS
EXERCISES FOR THE ORGAN. 2s. 6d. net.

Musical News.—"Will be found a useful contribution to the list of aids for examination candidates."

FOURTH EDITION.

INTRODUCTION TO HARMONIZING
MELODIES, WITH MODELS AND NUMEROUS
EXERCISES. 2s. 6d. net.

Journal of the I.S.M.—"Dr. Taylor's work is certainly a most valuable one, being a worthy successor to the two earlier works to which we have already alluded."

BOSWORTH & CO.,

5, PRINCES STREET, OXFORD STREET, LONDON, W.
Publishers of ŠEVČIK VIOLIN METHOD, and PRACTICAL TEACHING
MATERIAL FOR PIANO (GERMER), and VIOLIN (KROSS).

THE ROYAL COLLEGE OF MUSIC,
PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.
Incorporated by Royal Charter, 1883.

Telegrams—"Initiative, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE PRINCE OF WALES, K.G.

Director:

Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Hon. Sec.: CHARLES MORLEY, Esq.

The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will
take place in April. Last day for receiving Entry Forms, March 5.
The MIDSUMMER TERM will begin on May 7. Entrance
Examination, May 3.

Syllabus and official Entry Forms may be obtained from
FRANK POWNALL, Registrar.

THE
ROYAL COLLEGE OF ORGANISTS
FELLOWSHIP EXAMINATIONS,
JULY, 1906.

The SOLO-PLAYING TESTS are:—

- | | | |
|---|------------|----|
| 1. PRELUDE AND FUGUE IN G (from Book 8, BRIDGE and HIGGS' Edition) .. | J. S. BACH | 10 |
| 2. ALLEGRETTO AND ALLEGRO (Nos. 2 and 3 from "Drei Tonstücke für die Orgel." Op. 29) N. W. GADE | | 10 |
| 3. ORGAN SONATA (No. 6, in C minor) G. MERKEL | | 3 |

London: NOVELLO AND COMPANY, Limited.

The Musical Times.

MARCH 1, 1906.

HEREFORD CATHEDRAL.

There we heard a most sweet Organ, and voices of all parts, Tenor, Counter-Tenor, Treeble, and Base; and amongst that orderly snowy crew of Queristers, our Landlord-Guide did act his part in a deep and sweet Diapason.

*From a Diary of three visitors to
Hereford Cathedral in the year 1634.*

Homogeneity in diversity sounds paradoxical. Hereford Cathedral, however, furnishes proof of the statement. Its architecture embraces every single example, from Early Norman down to the Perpendicular of the 16th century, and yet no incongruity is apparent, all styles seeming to blend in perfect harmony. Although the early history of the building is lost in obscurity, there has been an unbroken succession of bishops since A.D. 676, when Putta, Bishop of Rochester, was translated to Hereford by Sexwulf, Bishop of Lichfield. 'An admirable stone church' ('ecclesiam egregiam, lapidea structura') was built, on the site of a former edifice, by Milfrid, Viceroy of Mercia. This Saxon church, which stood about two centuries, was rebuilt by Bishop Athelstan in the time of Edward the Confessor. After having been destroyed by fire it is said to have remained in ruins from the year 1055 to 1079, when Robert de Lozing (or Lorraine), on his consecration, began to build the present cathedral, his beneficent work forming the main portion of this mother-church which stands to this day.

Externally the grouping of the various parts is not without a pleasing effect. The great central tower, with its profusion of ball-flower ornament, is a fine example of Decorated work, while its massiveness forms a stern contrast to the graceful Lady Chapel. The Chapter House is, alas! in ruins, only the foundations and the south wall remaining; plans have been prepared for its re-erection, and their carrying out is only awaiting some generous-minded benefactor with the necessary funds. Until recent years the cloisters—of which the Lady's Arbour forms so interesting a feature—were also in a dilapidated state. Owing to the wise régime and energy of the present Dean, the Hon. and Very Rev. J. W. Leigh, much has been done in the way of restoration. For instance, a part of the cloisters has been admirably adapted for the Cathedral Library—of which more anon—and a portion utilized as a choir-practice room, called 'The Song School.'

Two bays of the western cloister are still non-existent; these and also the southern portion of the west front are only waiting the needful funds for the work of restoration to be completed. On Easter Monday, 1786, the west front, with its superimposed tower, fell with a terrible crash, destroying a considerable portion of the upper part

of the nave and roof in its fall. The rebuilding was unfortunately entrusted to that arch-despoiler of English cathedrals, James Wyatt, who, at Hereford, surpassed his previous efforts at vandalism. Not only did he alter the whole proportion of the building by shortening the nave to the extent of fifteen feet by the removal of a bay, but he erected a new west front of a 'neat gothic pattern,' and, moreover, removed all the Norman work in the nave above the nave arcade and substituted a design of his own! No wonder that a critic remarked: 'The cathedral was only in ruins in 1786; it was not ruined until Wyatt had done with it.' The west front has been rebuilt (dedicated by the Archbishop of Canterbury, March 25, 1904), and, in the words of the Dean, 'is a grand piece of architecture in the 14th century style of Decorated Gothic, elaborately adorned with statues and beautiful carving, the whole being in harmony with the fine central tower and other parts of the cathedral.' The new west window, designed and executed by Messrs. Clayton & Bell, is a memorial to Queen Victoria, and was subscribed for by 8,000 women of the county and diocese.

On entering the building its magnificent Norman pillars at once attract attention. Another Norman feature is the font, of which a photograph appears on p. 158. All the figures of the twelve Apostles around the basin have been broken, but the demi-griffins or sea-lions at the base have been spared. In strong and not altogether pleasant contrast to the grandeur of the Norman work is Sir Gilbert Scott's gorgeous metal screen placed at the entrance to the choir; and it is to be hoped that ere long the unsightly modern gaselier suspended from the lantern-roof will disappear. While no one could object to the opening-up of the lantern, the result is rather disastrous to realising the best effects of the music as heard under the tower or in the nave; the addition of a false roof of plate glass would be a great improvement in this respect and yet retain the openness of the lantern. For the remainder of the interior the reader is referred to the various views which illustrate this article. Mention may be made, however, of the following special features of interest.

The north transept (c. 1240-68) was entirely rebuilt for the reception of the shrine of Bishop Thomas de Cantelupe upon the removal of his body from the Lady Chapel in 1287, after the hundreds of miracles reported at his tomb had largely increased the revenues of the cathedral. The bishop bequeathed his heart to his friend, Edmund, Earl of Cornwall, and it was sent to Ashridge, in Buckinghamshire; part of his body was buried at Orvieto (Italy), where he died in 1282; and his bones were deposited at Hereford. Bishop Cantelupe, the last Englishman to be canonised, wore a hair shirt under his episcopal garb, and he rigorously excluded all women, however old and ugly, from his household. The unusual shape of the arches and the fine effective windows of this north transept cause it to be one of the most distinguished English specimens of

middle geometrical style. In the south transept much of the fine Norman work remains, although this part of the church 'seems to have been the happy hunting-ground of successive races of builders, who have left the side walls in admired confusion': the use of the word 'admired' in this 'confusion' connection is exceedingly happy.

Like many cathedrals, Hereford originally had an apsidal ending. No one could regret the substitution of the exceedingly beautiful north-east and south-east transepts which, together with the vestibule of the Lady Chapel, form so striking a feature of the east end of the noble fane. From the retro-choir a few steps lead to the no less beautiful Lady Chapel (c. 1220) with its glorious



THE NORMAN FONT.

(Photograph by Mr. W. H. Bustin, Hereford.)

east window of five narrow lancets recessed within arches supported by clustered shafts. Fergusson, in his 'History of Architecture,' remarks:

Nowhere on the Continent are such combinations to be found as the Five Sisters at York, the east end of Ely, or such a group as that which terminates the east end of Hereford.

Underneath the Lady Chapel is the Crypt, which, like the Lady Chapel, is Early English. Professor Willis has pointed out that Hereford is the only old cathedral in England whose crypt is later in date than the 11th century. Among the stained-glass windows in the cathedral are four in memory

of the following musicians: John Hunt, George Townsend Smith, and Langdon Colborne (former organists), and the Rev. Sir F. A. Gore Ouseley, a former precentor. Dr. S. S. Wesley has still to be commemorated in this the first cathedral in which he held the office of organist.

A specially interesting appurtenance of Hereford Cathedral is The College of Vicars-Choral, a very ancient foundation. There seems to be no means of ascertaining the date of the first creation of a body of vicars-choral previous to the charter of Richard II. in 1396: the present charter, under which the vicars hold their lands and other rights and privileges, is dated 1583, in the reign of Queen Elizabeth. Before Elizabeth's charter there were twenty-six vicars, now their number is reduced to four, whose office corresponds to that of minor canons in other cathedrals; formerly, however, the vicars sang the whole service, a duty which is now discharged by lay-clerks. To quote further from the Diary of the three visitors to Hereford in the year 1634:

'Next came wee into a braue, and ancient priuiledg'd Place, through the Lady Arbour Cloyster, close by the Chapter House, called the Vicars Chorall, or Colledge Cloyster, where 12 of the Singing Men all in Orders, most of them Masters in Arts, of a gentile Garbe, haue there, their conuenient seuerall dwellings, and a fayre Hall, with richly painted windowes Colledge-like, wherein they constantly dyet together, and haue their Cooke, Butler, and other Officers, with a fayre Library to themselves, consisting of all of English Bookes, wherein (after wee had freeilie tasted of their Chorall cordiall Liquor) wee spent our time till the Bell toll'd vs away to Cathedral Prayers.'

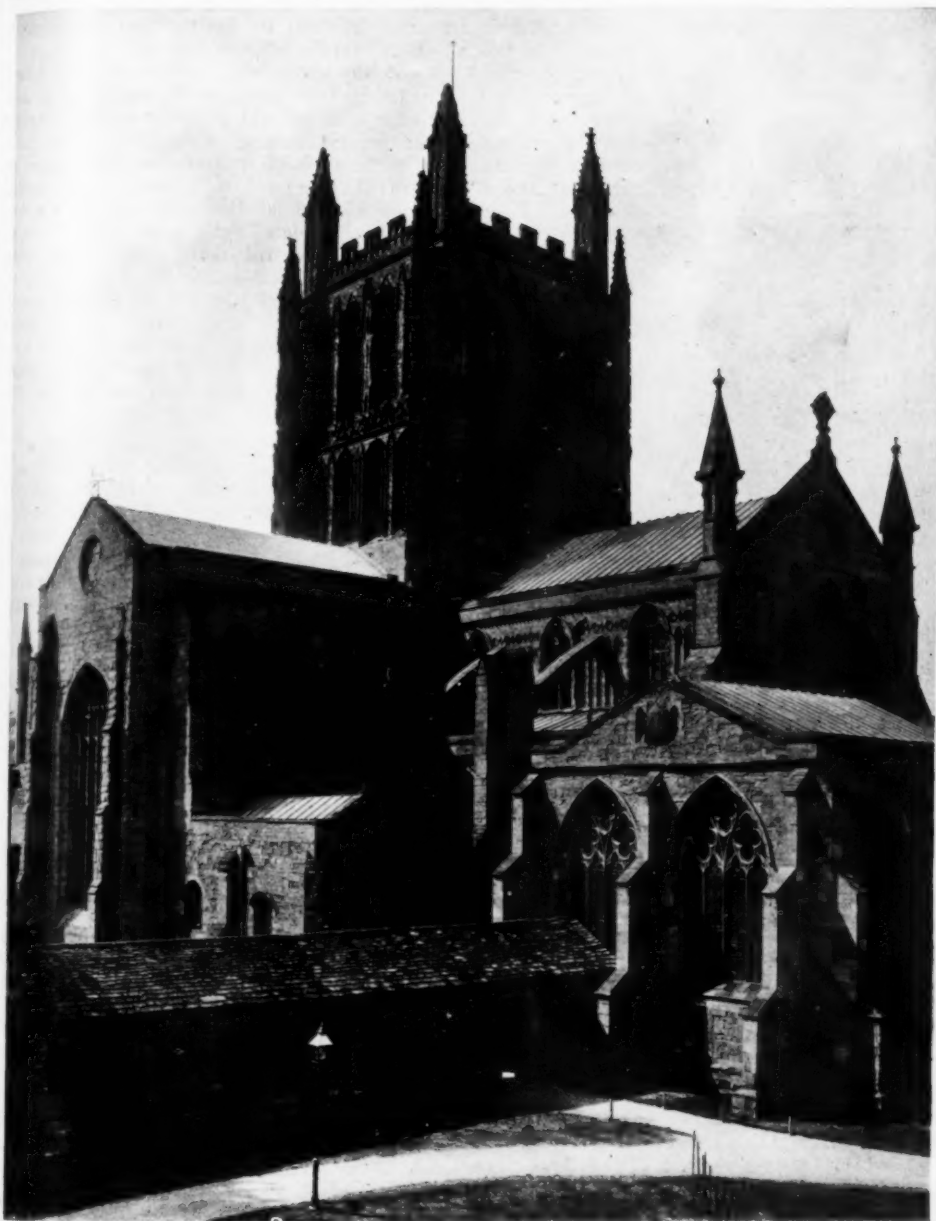
'Chorall cordiall Liquor' is now merely a tradition, but nothing could be more cordial than the manner in which the venerable Custos of the College of Vicars, the Rev. W. D. V. Duncombe, M.A., ciceroned the present writer through the ancient buildings of which he (the Custos) has been an inhabitant for forty years. The college is connected with the cathedral by a cloister, the roof of which consists of beautifully carved beams of chestnut wood, late 15th century work. Quadrangular in design, the buildings date from *circa* 1462 to 1472, but the hall was rebuilt in the 18th century. At the present time only two of the vicars live in the college, which was originally adapted for the use of celibates who dined at a common table. 'One of the statutes (unrepealed to this day) allowed no female to live in the college, except a near relative of a vicar, and that only in case of illness. This was revived in its stringency against one of the vicars early in the 19th century, and his wife was compelled to turn out, though to do so the vicars dismissed a female cook before the Dean and Chapter would enforce her withdrawal.* The Common Room—now

* The Rev. W. D. V. Duncombe in 'Memorials of Old Herefordshire.' Bemrose, 1904, p. 50.

only
Gains
Isaac

the b
The
Willie
while
Rev.

only used for business purposes—contains a Gainsborough portrait (full length) of the Rev. Isaac Donnithorne, vicar from 1736 to 1765, and he Rev. F. T. Havergal, whose 'Fasti Herefordensis' (1869) is a valuable contribution to the history of the cathedral.



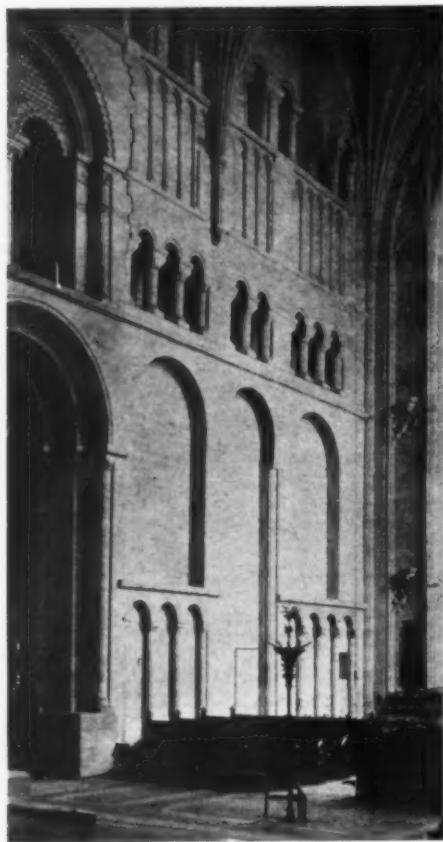
HEREFORD CATHEDRAL, FROM THE SOUTH-EAST, SHOWING THE CLOISTER LEADING TO THE COLLEGE OF VICARS.

(Photograph by Mr. W. H. Bustin, Hereford.)

the books preserved in this room include a Caxton. The best known of former vicars is the Rev. William Felton, composer of the funeral chant, while in later years we find the name of the Rev. John Goss, a son of the St. Paul's organist,

Hereford has every reason to be proud of its Cathedral Library. Either the Rev. Dr. Thomas Frognall Dibdin did not visit it, or else the Dean and Chapter of his day were too wide awake to allow Lord Spencer's librarian to carry off Caxtons

in exchange for encyclopædias, &c., as being 'more useful as books of reference'. To spend an hour in the library at Hereford in company with the erudite Dean is a most pleasant experience. Here we look upon a greater number of chained volumes than is to be found in any other collection of the kind. Moreover, these ancient tomes repose in the original bookcases, with chains attached. (See the photograph on the opposite page). One of them—bound in oak, written on vellum, with iron clasps and chain—contains a very curious, circular, carved book-marker of the 12th century.



THE EAST WALL OF THE SOUTH TRANSEPT.
(Photograph by Mr. W. H. Rustin, Hereford.)

The aroma of antiquity pervades a copy of the Anglo-Saxon Gospels, written in the 8th or 9th century; the coloured titles in three of these remain, viz., the Gospels of St. Matthew, St. Mark, and St. John. This thousand-year-old volume, said to have been bequeathed by the last Saxon bishop of Hereford, has coloured initial letters with the runic knot, and interlaced animals interwoven with wondrous intricacy and perfection of execution, similar to the remarkable MSS. found in the Durham Gospels and the Book of Kells. A 'Book of the Gospels' of the 13th century has some fine

illuminated initials, and at the end of the second gospel is a symbolical representation of St. Mark. A precious treasure is the 13th century MS. of the Hereford Use, the only known copy containing the music. In 1834 this tome was bought at a bookstall in Drury Lane by William Hawes, Almoner of St. Paul's Cathedral, who, upon discovering its contents, sold the volume to the Dean and Chapter of Hereford for twelve guineas. The chief interest in this, the earliest and most important example of the Hereford Use, lies in the first two pages, the Kalendar, and the instructions in music, beginning at the ninth page from the end: it has sometimes been called an antiphoner, by reason of the musical notation of the anthems contained therein, but as it contains the lessons and all parts of the choir services it may properly be described as a noted breviary.

Scarcely less interesting is a copy of the Bangor Use (c. 1400). In the middle of the volume is a curious charm for the toothache! But a less painful feature of this venerable tome is the Marriage Service in *English*, containing the ancient form of the betrothal, the placing of the ring successively on each finger of the hand. It reads thus:

Wyth this gold ryng y ye wedde . gold a'
siluer ich ye zeve [give] . a' with my bodi
ich ye worschep . a' with al my worldelych
catel I ye hounoure (*Ad primum digitum*) In
note patris . (*ad secundum digitum*) et filii
(*ad trinum digitum*) et sps sancti . (*ad
quartum digitum*) Amen.

One of the largest and finest volumes in the library is the celebrated 'Decretum Gratiani' (12th century) with numerous initials executed with great skill, several pages being entirely covered with very rich colouring, and containing the donor's inscription, written on a slip of parchment covered with a piece of horn and attached by nails to the boards. An equally fine copy is that of Wycliffe's Bible, written in 1420, which contains a local reference to a Hereford speciality in these words: 'he shal not drinke wyn nor Sider.' (St. Luke i, 15.)

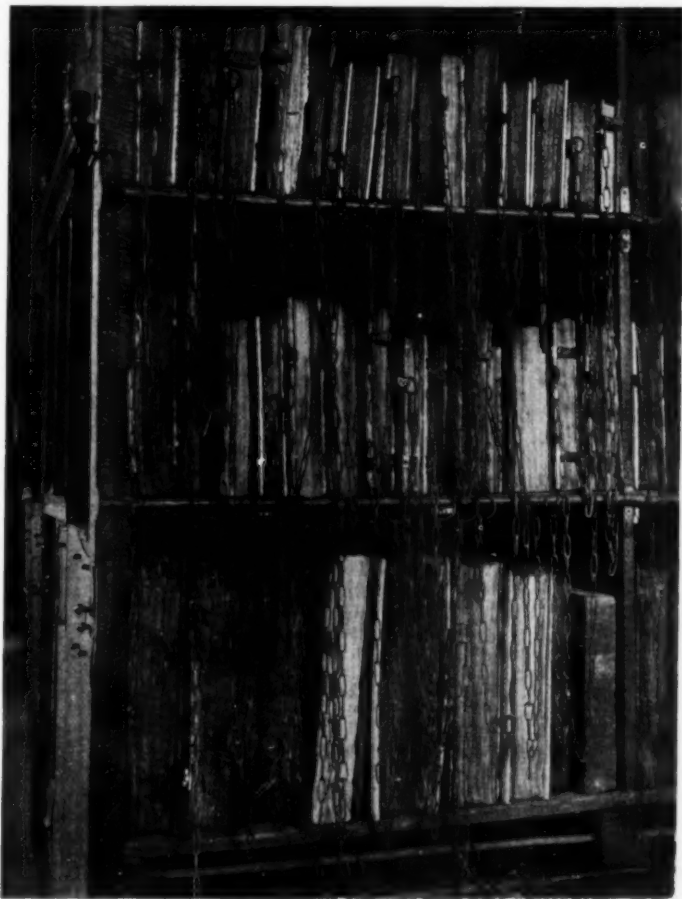
The library is strong in the early Incunabula of the 15th century—e.g. 'Nonius Marcellus' (1476), printed at Venice by the unrivalled Nicolas Jensen; the 'Nuremberg Chronicle' (1493), with 2,000 woodcuts, of which there are two copies. But perhaps the most precious treasure in the whole collection is the first edition of 'The Golden Legend,' printed by Caxton in 1483. The volume is in splendid condition; original binding, metal work and chain, letters H.R., roses and portcullis stamped on the sides; moreover, it is one of the most perfect copies known, only fifteen leaves are missing, and these relate to the martyrdom of Thomas à Beckett, which Henry VIII. ordered to be taken out. The very rare edition of Ralph Higden's 'Polyconyon,' printed, in 1527, by Peter Treveris, of Southwark, finds a place on these shelves; the title-page of the volume contains a fine woodcut of

St. George and the Dragon. A Latin Bible, with commentary interlinings on every page, five volumes folio, by Nicholas de Lyra (1485) is cased in an old cover of oak, with richly stamped leather and brass studs and old clasps. This Bible is said to have been the means of Martin Luther's conversion, or in the words of the old saying: 'Si Lyra non lyrasset, Luther non saltasset.' Coming to later times we find the works of King James, which contain that monarch's 'Counterblast to Tobacco,' and a sealed Prayer Book of Charles II. (1652).

during the reign of Canute, 1017-1035. This legal document concludes thus (translated):

Then Thurkill the White stood up in the moot and requested all the Thanes to deliver free to his wife all the lands that her kinswomen had given to her, and this they so did. And after this Thurkill rode to St. Ethelbert's Minster, and by leave and witness of all the folk caused the transaction to be set in a Christ's book.

Considerations of space will only permit the mere mention of a few things of special interest which the Dean points out. In one of the cases is an ancient chasse or reliquary, representing the



CHAINED BOOKS IN THE CATHEDRAL LIBRARY.

(Photograph by Mr. W. H. Bustin, Hereford.)

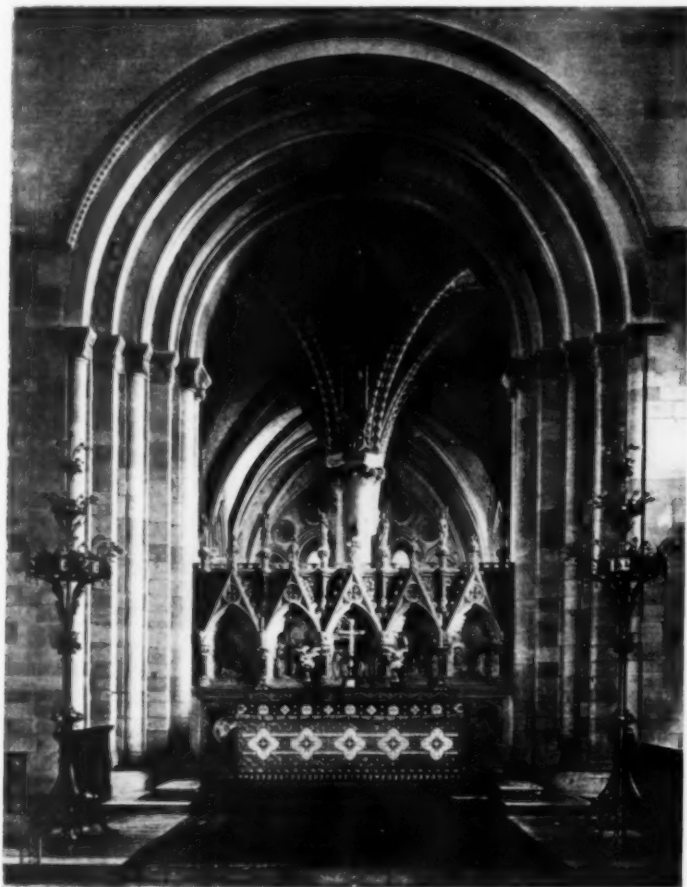
The oldest record in the library is the original Charter of Cuthwulf, the Saxon Bishop of Hereford and the congregation of the church (at Hereford), with the consent of Berthwulf, King of the Mercians, to Aelfstan, Duke, conveying certain lands for three lives, and afterwards to the monastery of Bromyard. At the end of the Book of Gospels of the 8th or 9th century is an ancient instrument recording a suit in the County Court,

martyrdom of St. Thomas of Canterbury: on the lower part the murder, on the upper part the entombment of the saint. This relic, of oak, is richly overlaid with Limoges enamel, the colours used being blue, light blue, green, yellow, red, chocolate, and white. Those familiar dates in English history—1066 to 1087—are recalled when we look upon a seal of William the Conqueror. Here is a perfect specimen of a pre-Reformation

chalice and paten taken from the coffin of Richard de Swinfield, who died in the year 1316. A noteworthy fragment in the library is to be found pasted to the end cover of a copy of 'Zabarella super Clementinis' (1494). It consists of a remarkable ink drawing of the Crucifixion, full of mediæval character and deep feeling, and, in the Dean's opinion, evidently a work of the 13th century. But we must hasten on.

No account of Hereford Cathedral would be complete without reference to the wonderful map

'founded on the cosmographical treatises of the time (*circa* 1282-1300), which generally commence by stating that Augustus Cæsar sent out three philosophers, Nichodoxus, Theodotus, and Policitus, to measure and survey the world, and that all geographical knowledge was the result. The world is here represented as round, surrounded by the ocean. At the top of the map (the *east*) is represented Paradise, with its rivers and tree; also the eating of the forbidden fruit and the expulsion of our first parents. Above is a remarkable

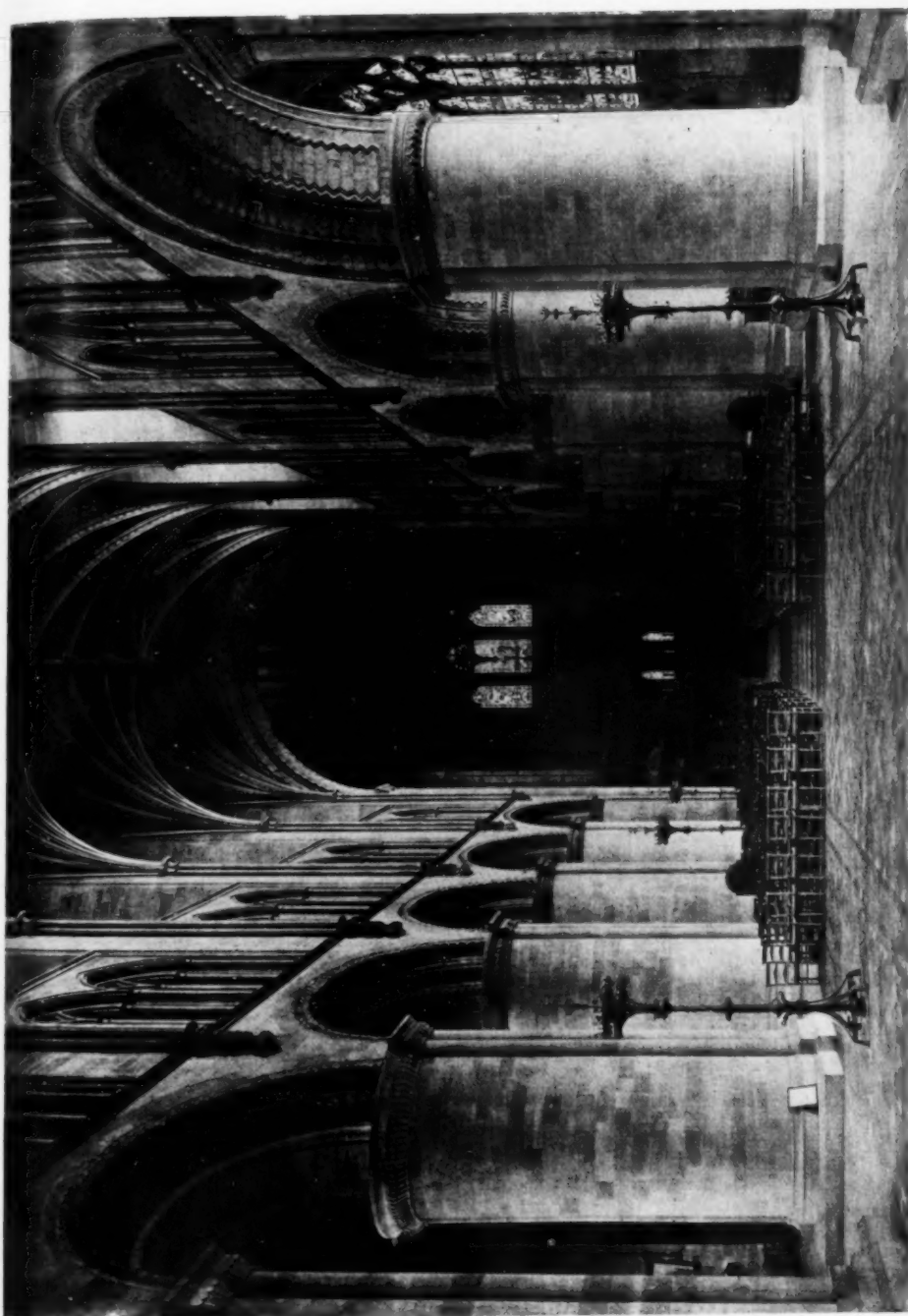


THE ALTAR, WITH THE LADY CHAPEL BEYOND.

(Photograph by Mr. W. H. Bustin, Hereford.)

which is exhibited in the south aisle of the choir. This quaint 'Mappa Mundi,' drawn on a single sheet of vellum, and probably at one time used as an altar-piece, is the work of an ecclesiastic who is supposed to be represented in the right-hand corner on horseback, attended by his page and greyhounds. He has commemorated himself under the name of Richard de Haldingham and Lafford, in Lincolnshire, but his real patronymic is Richard de la Battayle, or de Bello, who held a Prebendal stall in Hereford Cathedral in 1305. This map is

representation of the Day of Judgment, with the Virgin Mary interceding for the faithful, who are seen rising from their graves and being led within the walls of heaven. The map is chiefly filled with ideas taken from Herodotus, Solinus, Isodore, Pliny, and other ancient historians. There are numerous figures of towns, animals, birds, and fishes, with grotesque creatures, such as mediæval geographers believed to exist in distant parts of the world. The four great cities are made very prominent—Jerusalem as the centre of the world;



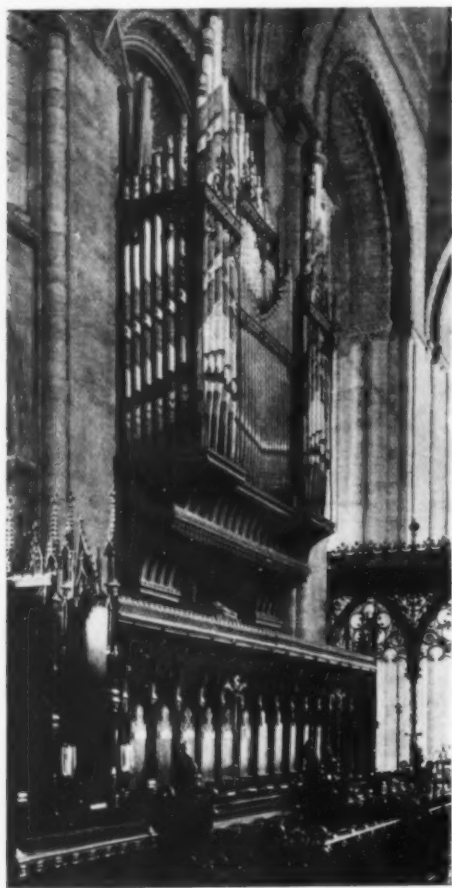
[Mr. W. H. Bastin, Hereford.]

Hereford Cathedral.

[Photograph by]

Babylon, with its famous tower; Rome, the capital of the world; and Troy as *civitas bellicosissima*. It is interesting to find that in Great Britain (located at the left-hand corner of the map, near the bottom) most of the cathedrals are mentioned. The numerous points of interest in this map may be sampled by the following pictorial representations:

The Columns of Hercules—the Labyrinth of Crete—the Pyramids of Egypt—the House of Bondage—the Journeys of the Children of Israel—Mount Sinai, with a figure of Moses and his supposed place of burial—the Phoenix—Jews worshipping the molten image—Lot's wife—Noah's ark—Pelican and nest—Warriors in combat with a griffin—Scythian cannibals, &c.



THE ORGAN AND STALLS.

(Photograph by Mr. W. H. Bustin, Hereford.)

At the bottom of the map is the following, in Norman-French:

All who have, or shall have, or shall read, or shall see this history, pray to Jesus in Deity, (that) he may have mercy on Richard of Haldingham and of Lafford, who has made and contrived it, that joy may be given to him in Heaven.

The musical associations of Hereford Cathedral are as important as they are interesting. Nothing at present seems to be known about the early

organ or organs, as the Act Books of the Dean and Chapter are unindexed; but as Canon Capes is now going through the records he may bring to light some information on this point. In 1686 Renatus Harris erected an organ, said to have been the gift of Charles II., but there is nothing in the Act Books to confirm this statement: moreover, that the cost of this organ was £515, and that in the same year (1686) George Dallam was paid £3 for a 'chaire' organ, as stated in Hopkins and Rimbault's book on the organ—all this lacks confirmation in the cathedral records, though it may be perfectly true. It is certain, however, that Harris contracted to amend his organ for £50 in 1707, and a trumpet stop (the gift of Lord Scudamore) was added soon afterwards. Various builders—Snetzler, Green, Avery, Lincoln, Byfield, and Bishop—made many alterations in Harris's instrument, which till the year 1841 was located on the screen placed under the tower. In 1864 Gray & Davison rebuilt and enlarged the organ, when it was erected in its present position above the stalls on the south side of the choir. For the re-opening of the organ Goss composed his fine anthem 'Stand up, and bless the Lord your God.' In 1879 Henry Willis came upon the scene and amplified the instrument, and again, in 1892, the same artist built the present noble organ, of which the following is the specification:

GREAT ORGAN (16 stops).			
	Feet.		Feet.
Double Diapason	16	Principal	4
Bourdon	16	Harmonic Flute	4
Open Diapason, No. 1 ..	8	Twelfth	2
Open Diapason, No. 2 ..	8	Fifteenth	2
Open Diapason, No. 3 ..	8	Mixture (3 ranks) ..	16
Stopped Diapason	8	Double Trumpet	8
Claribel	8	Trumpet	8
Gamba	8	Clarion	4
SWELL ORGAN (14 stops).			
Contra Gamba	16	Fifteenth	2
Open Diapason	8	Mixture (3 ranks) ..	16
Stopped Diapason	8	Double Trumpet	8
Salicional	8	Trumpet	8
Vox Angelica	8	Hautboy	8
Principal	4	Clarion	4
Lieblich Flöte	4	Vox Humana	8
CHOIR ORGAN (9 stops).			
Bourdon	16	Lieblich Flöte	4
Dulciana	8	Gemshorn	4
Spitz Flöte	8	Piccolo	2
Lieblich Gedacht	8	Corno di Bassetto ..	2
Claribel Flute	8		
SOLO ORGAN (3 stops).			
Harmonic Flute	8	Tuba	8
Harmonic Flute	4		
ECHO ORGAN, played on the Solo Organ Manual (7 stops).			
Viola da Gamba	8	Orchestral Oboe	8
Voix Celeste	8	Tromba	8
Höhl Flute	4	Glockenspiel	8
Clarinet	8		
PEDAL ORGAN (8 stops).			
Double Diapason	32	Violoncello	8
Open Diapason	16	Octave	8
Violone	16	Trombone	16
Bourdon	16	Trumpet	8

Manual compass CC to A, 58 notes.
Pedal compass CCC to F, 30 notes.

ACCESSORIES.	
Swell to Great.	Swell to Pedals.
Choir to Great.	Solo to Pedals.
Solo to Great.	Great Pistons to Compositions.
Swell to Choir.	Swell Pistons to Compositions.
Swell Sub-Octave.	Choir Pistons to Compositions.
Great to Pedals.	Pedals to Compositions.
Choir to Pedals.	

There are eighteen pneumatic combination pistons and nine composition pedals. The combinations to be worked by these pistons and pedals can be fixed in a moment by means of interchangeable pneumatic combination knobs, of which there are nearly 300. The whole of the action is pneumatic, and the bellows are blown by five hydraulic engines. The organ contains 3,629 speaking pipes.

Very e
organorun
5 marks,
had £12
He was
instrumen
choral di
office was
of the l

disting
Dr. J
Nation
to (?)
the fi
above,
organi
the fra

The
cleric

Very early in the 'compotus rolls' the 'custos organorum' appears as receiving a stipend of 5 marks, or £3 6s. 8d. In the 17th century he had £12 + 8 marks from Chapter and College. He was required to tune as well as play the instrument. In olden times one of the vicars-choral discharged the duties of organist, but the office was sometimes held by a layman. The first of the lay performers, and one of the most

in olden times; for instance, in the 16th century one John Farrant resigned his appointment at Hereford after being 'admonished for alleged insolence.' The Rev. Hugh Davies (or Davis) was informed 'that he be spared from the choir so that he be ready in ye organ loft to play before ye reading of ye first Lesson.' Mr. Miles Coyle, a lay organist (1789-1805), evidently considered the Dean and Chapter to be very easy-going, judging



DR. JOHN BULL.

A FORMER ORGANIST OF HEREFORD CATHEDRAL.

FROM A PICTURE PAINTED IN ENGLAND IN 1589.

(The reproduction is from Dr. W. H. Cummings's history of 'God save the King'.)

distinguished of the Hereford organists, was Dr. John Bull, the reputed composer of the National Anthem, who held the office from 1582 to (?) 1591. The portrait of Dr. Bull, who was the first Gresham Professor of Music, given above, represents him in the year 1589, during his organistship at Hereford; round the four sides of the frame is this couplet:

The bull by force in field doth raigne,
But Bull by skill good will doth gayne.

The vicar-choral organists, notwithstanding their clerical vocation, were not always above reproach

from the following 'request' which appears in the Act Books:

The organist in consideration of his time being much occupied with Pupils, requests the Dean and Chapter to dispense with his playing a voluntary before the Communion Service on Holidays, except on Christmas Day, the State Holidays, and when the Bishop visits or confirms.

MILES COYLE.

In surveying the organists within the last hundred years, honourable mention should be made of Aaron Upjohn Hayter, who subsequently went to America and rendered valuable service to the Handel and Haydn Society of Boston. To him

succeeded John Clarke, afterwards Dr. John Clarke-Whitfield (not Whitfield, as his name is so often wrongly spelled), who became Professor of Music in the University of Cambridge, and who is so widely known as the composer of the anthem

George Townsend Smith, who faithfully discharged the duties for thirty-four years (1843-77), to whom succeeded Langdon Colborne, who died in 1880.* For many years the office of Precentor was held by the Rev. Sir F. A. Gore Ouseley, at whose



A MISERERE.

(Photograph by Mr. W. H. Bustin, Hereford.)

'I will lift up mine eyes unto the hills.' Great distinction was bestowed upon the music at Hereford when Samuel Sebastian Wesley, as a young man of twenty-two, became organist and master of the choristers. It was his first cathedral appointment, and he commenced his duties, in November, 1832, by composing for the re-opening of the organ his far-famed anthem 'The Wilderness.' Hereford also gave birth to 'Blessed be the God and Father,' composed to be sung on an Easter Sunday when only boys and *one* bass voice were available! 'How could such conditions prevail?' is a question that might seriously be asked. The explanation of, but not the justification for this lamentable state of affairs, is that all the vicars-choral (there being no lay-clerks) held livings, or had other clerical duties to perform; and that, as they had sung at an early morning service on Sundays, they considered that their cathedral duties had been discharged. Tradition says that the solitary bass on the occasion of the first rendering of 'Blessed be the God and Father' was the Dean's butler! The temptation to dwell on Dr. Wesley's cathedral career must be resisted: and has not the life-story of this genius-musician already been told in these columns? To that biographical sketch the reader is referred (*THE MUSICAL TIMES*, May, June, and July, 1900).

On the removal of Wesley to Exeter Cathedral—after his marriage with Dean Mereweather's sister—John Hunt held the office from 1835 to 1843. In the latter year he met his death by falling over a pile of plates that had been left on a narrow staircase in the Vicars' College after an audit dinner. His adopted nephew, a chorister in the cathedral, was so distressed at his uncle's untimely end, that he died three days after from the effects of the shock, and both bodies were buried in the same grave. To Hunt succeeded

death the Rev. John Hampton, M.A., Warden of St. Michael's College, was appointed.

Before referring to the present organist, something may be said about various other musical associations of the cathedral. And the first place must be accorded to the Festival of the Three Choirs, Hereford forming one of the trio in this ancient and still flourishing organization. The actual year in which these Festivals commenced is not known, but their founder and great promoter, the celebrated Rev. Dr. Thomas Bisse, Chancellor of Hereford, preached a sermon on the Anniversary Meeting as far back as 1720. In its published form the distinguished divine's discourse is thus described:

A RATIONALE ON CATHEDRAL WORSHIP OR
CHOIR SERVICE.

A Sermon preach'd in the Cathedral Church of Hereford, at the Anniversary Meeting of the Choirs of Worcester, Gloucester, and Hereford, Sept. 7, 1720. By THO. BISSE, D.D., and Chancellor of the said Church. Publish'd at the Request of the Audience.

There is very little doubt that these annual meetings (now the Festivals) germinated in the musical clubs held in the three cities. That at Hereford met weekly in the common-room of the College of Vicars. The performances were all gratis, except that Mr. Woodcock—an excellent performer on the violin, and who kept a coffee-house in Hereford—received 'the nightly pay of five shillings.' The members of the club, both performers and non-performers, were regaled with ale, cider, and tobacco. Hereford can claim the

* A detailed list of the organists of Hereford Cathedral is given in Mr. John E. West's 'Cathedral Organists, past and present.' London: Novello, 1899.

honour of
'Messiah
the Festi
The Rev
organist
'none w
would in
the eveni
organist,
the perfo
the nave
specially
front of
at the int
to make
the Stew
eloquent

In for
with scr
concurr
to trans
choir to
ample a
character
for the
to augm
failing
occasion

The
parts o
two p
interes
contai

honour of being the first cathedral in which the 'Messiah' was performed entire; this was at the Festival of 1759, the year of Handel's death. The Rev. Richard Clack, one of the vicars and organist, conducted the performance, at which 'none were to be admitted without tickets, which would introduce the bearers *gratis* to the ball in the evening'! In 1834, when Dr. S. S. Wesley, as organist, conducted his first Festival, the locale of the performers was transferred from the choir to the nave, the band and chorus occupying a specially erected orchestra at the eastern end in front of the organ, which then stood on the screen at the intersection of nave and transepts. In order to make this Festival (of 1834) specially attractive, the Stewards in their address to the public waxed eloquent in these words:

In furtherance of this view, as well as in compliance with scruples to which they willingly defer, they have concurred with the Dean and Chapter in a determination to transfer the scene of the musical performances from the choir to the nave of the Cathedral, where the more ample accommodation for the auditory, the impressive character of the architecture, and the improved sphere for the undulation of harmonious sounds, will combine to augment that unspeakable fascination which is the never failing effect of the grand compositions selected for the occasion.

'Wilderness' and 'Blessed be the God and Father'—the actual copies from which he played while he held the organistship, from 1832 to 1835. During his recent visit to Hereford, the present writer had the pleasure of bringing to light a companion volume of *Services* (MS.) in which he found a transcript of Purcell's *Te Deum* in C (transposed from D) in Wesley's own hand. To the title Wesley has added the following caustic ascription:

Being an alteration and Digestion of Mr. Stafford Smith, as that gentleman [word, or words illegible] of a 'Grand *Te Deum*' by Purcell.

Immediately following this 'Digestion' version of Purcell's 'Te Deum' is another transcript, also in Wesley's hand, headed 'Morning and Evening Service, S. Wesley Senior': the transcript of this well-known service in F is an interesting tribute of filial affection, and it is quite probable that 'young Sam' also copied out the parts in his own bold and legible hand. In all, Wesley has filled thirty-six pages of this oblong folio book: at the end of page 54, we find the inscription 'S. S. W. 1835.' This volume will now be carefully bound and placed under lock and key.

Dr. Sinclair. The Rev. John Hampton, M.A., Precentor. Mr. Percy C. Hull, Assistant-organist.



'Ben,' the Organist's dog.

THE CATHEDRAL CHORISTERS AND OTHERS.

(Photograph by Mr. Gus Edwards, Hereford.)

The choir library contains eight out of the ten parts of Barnard's Cathedral Music, the remaining two parts being manuscript copies. Of special interest is an oblong folio organ-book, which contains the autograph MSS. of S. S. Wesley's

A commendable feature of the music at Hereford is the attention which is given to the compositions of the old church writers—Purcell especially—that glorious company of creative musicians of whom we may justly be proud, and

whose works are unique in the history of the art. Special attention is given to unaccompanied music—services and anthems: on the occasion of our visit Ouseley's Communion Service in A was sung without the organ, and with deep feeling and absolutely in tune. In the accompanied services and anthems Dr. Sinclair uses his splendid instrument with rare restraint—one's ears are not tortured with a constant boom of the pedals, nor wearied by the blare of reeds. Evensong on Sunday at 6.30 (there is no afternoon service) is attended by a large congregation, seated in the nave. At the evening service the old and pleasing custom of the middle voluntary is



THE ORGAN KEYBOARDS, ETC.

(Photograph by Mr. H. J. Unwin, Hereford.)

retained. Concerning this 'Voluntary after the Psalms' the learned Rev. Dr. Jebb—who, by-the-way, was a Canon of Hereford—says in his 'Choral Service of the United Church of England and Ireland':

If used at all, due regard should be had to the time and place in the selection of them, and all shewy gavots, and noisy trumpet pieces, carefully avoided. It should be a slow movement, chiefly upon the diapasons and unisons. This was Dr. Boyce's practice, as appears in his *Life*, prefixed to his *Cathedral Music*.

On the Sunday evening of our visit, Dr. Sinclair carried out Dr. Jebb's injunction by playing a soft movement which lasted four minutes; the tranquillity and restfulness of these strains, gently

falling between the Psalms and the reading of the First Lesson, greatly added to the beauty and reverence of a truly devotional service. And when it is added that Wesley's 'Ascribe unto the Lord' formed the anthem, what more need be said?

Dr. Sinclair takes a special and personal interest in his choristers, fourteen in number, some of whom reside together and some are town boys who live at home. In training his young gentlemen he inculcates a natural sense of expression, rhythm and phrasing—this is especially noticeable in the old contrapuntal music, which is not allowed to be rendered as if it were a portion of the multiplication table, set to music and called 'Somebody in Q.' Except the very smallest boys, all the choristers sing solos and verses, the chief being Master Carrodus, son of Mr. Bernhard Carrodus, the well-known violinist, and grandson of the former leader of the Philharmonic orchestra. All the boys are inspired with a keen interest in music beyond their cathedral duties. They take an active part in the various musical societies of the city, as violinists, big drummer, cymbalist and, of course, vocalists. An ex-chorister, H. A. Smith, has obtained an Open Scholarship at the Royal College of Music, and he also gained the Stainer Exhibition at the Royal Academy of Music, which he had to relinquish on beginning his studies at Kensington; his future career, therefore, will be watched with interest. Of organists that have been trained by the present 'chief musician' of Hereford, it is only necessary to name Mr. Ivor Atkins (Worcester Cathedral); Mr. Edgar C. Broadhurst (St. Michael's College, Tenbury); Mr. Fuller (Hong Kong Cathedral); and Mr. Fritz Jones, who holds an important church-appointment in America; and last, but not least, Mr. Percy C. Hull, the able assistant-organist of Hereford Cathedral.

Dr. George Robertson Sinclair, the present organist and master of the choristers, although born at Croydon, on October 28, 1863, has both Scotch and Irish blood in his veins, as his ancestors, though of Scotch descent, have for several generations been settled in the Emerald Isle, and he is proud to proclaim himself an Irishman. His father, an LL.D. of Trinity College, Dublin, held the appointment of Director of Public Education in Bombay. At the early age of eight, Master Sinclair became a student at the Royal Irish Academy of Music, where he studied under Sir Robert Stewart. In 1873, aged ten, he gained a choral scholarship at St. Michael's College, Tenbury. There he remained for six years, singing in the daily services, deputising at the organ, gaining much valuable experience—and profiting by his intercourse with Ouseley, as Stainer had done years before. The death of his father changed the course of Dr. Sinclair's life: his parents had intended him to become a clergyman, but at the age of sixteen he was thrown upon his own resources. In May, 1879, he became a pupil of Dr. Harford Lloyd, then

organist of there and a of St. Mary Ouseley his chorist afterwar Ouseley to organistship at once no of seven choirmaster organist w Benson to his advice prefect, wit Canon Do of Truro, resources t

Coming by his ard Step by st making th

At the in of the new this excee distinguish four-manu never lea there; I fixture. urged to then vac Dr. Lang close by have bee

In add the Thro 1894, 188 raised th cathedr chiefly th while th and for s has bee recitals. in the Sir Edw theme, beyond He is c an org the Her the He and his for the conduct Festival of 80 which Birming In r Doctor of the Fellow

organist of Gloucester Cathedral, acting as deputy there and at the same time holding the organistship of St. Mary-de-Crypt in the city.

Ouseley had kept his eye on the boy during his choristership at Tenbury, and when Bishop (afterwards Archbishop) Benson, of Truro, asked Ouseley to recommend him a young man for the organistship of the proposed Cornish Cathedral, he at once nominated Sinclair. Thus at the early age of seventeen the youth became organist and choir-master of Truro Cathedral. The young organist went to Bishop (afterwards Archbishop) Benson to receive his instructions and to seek his advice—'in fact,' he says, 'I was a sort of prefect, with the Bishop as head-master.' The late Canon Donaldson, in his book 'The Bishopric of Truro,' referring to Sinclair and the limited resources then at his disposal, says (p. 284):

Coming as a youth to Truro, he attracted Dr. Benson by his ardent love for his art and his untiring energy. Step by step he led on the choir, until he succeeded in making them fit to render the best cathedral music.

At the important ceremony of the consecration of the new Cathedral of Truro (November 3, 1887), this exceedingly youthful cathedral organist greatly distinguished himself; and he designed the fine four-manual organ. 'I quite thought that I should never leave Truro,' he says. 'I was very happy there; I had my little yawl, and seemed to be a fixture. But, almost against my inclination, I was urged to apply for this post, here at Hereford, then vacant by the death of my predecessor, Dr. Langdon Colborne. I believe I was run very close by another man, but I got it, and here I have been ever since.' That was in the year 1889.

In addition to conducting, with marked success, the Three Choirs Festivals at Hereford of 1891, 1894, 1897, 1900, and 1903, Dr. Sinclair personally raised the sum of £2,300 for the rebuilding of the cathedral organ. The Ouseley memorial window is chiefly the result of his fund-raising achievements, while the money for electrically lighting the choir and for some of the statuary in the new west front, has been provided by the offertories at his organ recitals. His pedal-playing technique is recorded in the opening of the 'G. R. S.' movement in Sir Edward Elgar's 'Variations on an original theme.' But his influence on music reaches beyond the confines of the cathedral organ loft. He is conductor of the Hereford Choral Society (an organisation which is sixty-eight years old); the Herefordshire Orchestral Society (80 members); the Herefordshire Choral Union (church choirs); and the Ross Musical Society. To these outlets for his boundless energy must be added the conductorship (since 1900) of the Birmingham Festival Choral Society (chorus of 400 voices, band of 80 performers), an important post, the offer of which came to him quite spontaneously from the Birmingham people.

In 1899 he received the Canterbury degree of Doctor of Music: he is an Honorary Member of the Royal Academy of Music and an Honorary Fellow of the Royal College of Organists. As a keen

Freemason he has made his mark: e.g. Past Grand Organist of England, Past Grand Organist of the Grand Lodge of Mark Masons; and he has held high rank in Provincial Grand Lodge and is a Past Master of the Palladian Lodge, No. 120: and on February 17 he was installed, by Sir Edward Letchworth, the Grand Secretary, as the first Worshipful Master of the new 'Vaga' Lodge, No. 3146.

In conclusion, a few words must be said in regard to Hereford as a city. In marked contrast to the time of Doomsday Book, when there were only '103 men within the walls and without,' Hereford now has a population of about 22,000



DR. G. R. SINCLAIR,
ORGANIST AND MASTER OF THE CHORISTERS.

(Photograph by Messrs. Jackson & Carter, Hereford.)

persons. A quiet, old-world place—not unlike The Hague in this respect—it is, on the authority of Sir Edward Elgar, who is one of its most distinguished residents, a desirable city wherein to dwell. Easy of access, tramless, and *sans* manufactories, the place has a restfulness which is delightful to one whose lot is cast in the bustle and turmoil of London or other centres of restless activity. One thing Hereford lacks, an adequate hall for concert-giving. Proposals have been made and plans prepared for the enlargement of the present Shire Hall. Will not some wealthy lover—be he English or American—of our beautiful cathedral cities come forward with the necessary funds for this purpose?

It might form a permanent memorial to some Herefordshire worthy.

For valued help in the preparation of this article, thanks are tendered to the Dean of Hereford (the Hon. and Very Rev. J. W. Leigh, D.D., F.S.A.); to the Rev. W. D. V. Duncombe, M.A., Custos of the College of Vicars; to Dr. G. R. Sinclair, organist and master of the choristers; and to Mr. Alban Moore, Dean's Verger: also to the various Hereford photographers whose names appear under the excellent views and portraits taken by them.

DOTTED CROTCHET.

A FAMOUS MUSIC-PRINTER.

JOHN DAY.

(1522-1584.)

Arise, for it is Day!

John Day, Daye, or Daie, was born in St. Peter's Parish, Dunwich, on the Suffolk coast, a few miles south of Southwold. Formerly the capital of East Anglia, it was a place of considerable importance, in fact from 673 to 870 it was the head of a bishop's see; but that Dunwich is now at the bottom of the sea. Its fifty-two churches and chapels and 400 houses stood on ground that the ocean has claimed, and its two Members of Parliament, its Mayor and Corporation have become things of the past, with the result that Dunwich of to-day is only a village.

The Suffolk youth made his way to London, and he is believed to have learned his art—for true artist he became—from Thomas Gibson, whose punning device 'Arise, for it is Day' he adopted as an aid to business. Moreover, he extended the pun in the name of his first house, which was 'in Sepulchres parishe, at the signe of the *Resurrection*, a little above Holburne Conduit.' His earliest books he mostly printed with William Seres. The first of these is entitled: 'The Tragical death of David Beaton, bishop of St. Andrewes' (1546). Some of the titles of the first-fruits of his printing-press are quaint, e.g.:

An Heavenly acte of parliament, concerning how men shall liue: made by our soueraigne Lord God, the father, the sonne, and the holy Ghost, and the whole clergie in heauen consenting to the same. (1547.)

In the year 1549 Mr. Day removed to one of the old city gates, Aldersgate, and, as Stow says, he 'dwelled in this Gate, and builded much upon the Wall of the Citie, towards the parish church of St. Anne.' The first publication bearing the imprint 'dwellinge at Aldersgate' seems to be 'The fyrste Sermon of Mayster Hughe Latimer' (1549), followed in the same year by 'The Byble,' 'Imprinted by Jhon Day dwellinge ouer Aldersgate,' subsequently changed to 'ouer Aldersgate beneth Saint Martins.' The Bible printed by him in 1551 contains Day's rebus at the bottom, viz., 'Cupid waking a person asleep, and pointing to the rising sun, with these words on the sides, Arise, for it is Day.' That the famous printer had a shop at this time is proved by the following, forming part of the

colophon of 'Commentarye upon Mycha' (1551): '¶ These boke are to bee soulede at his shop in Schepesyde, by the Little Conduit at the sygne of the Resurrection,' thus showing that he retained his Holborn sign. In September, 1552, Edward VI. granted Day a licence to print the English version of 'A Short Catechisme . . . for all Scholemaisters to teache,' this book, compiled 'for to roote out the discord of opinions, and establish the agremēt of trew religion,' was ordered to be printed in Latin and English by Wolf and Day respectively—'they bothe may joyne in prynting the said Catechisme.'

As John Day was a zealous reformer, the accession of Mary was not favourable to his typographical output; indeed, he is said to have suffered imprisonment with John Rogers. Yet he was made of sterner stuff than to sacrifice his principles in consequence, or to allow persecution to interfere with his life-work. In the original charter of the Stationers' Company, granted in 1556, the name of John Day appears among the freemen. A year later he printed his first music-book, the *Sarum Missal*, folio. There is a fine copy of this work in the British Museum: the notes are printed black, the stave red. Below the title ('*Missale ad vsum insignis ecclesie Sarisburiensis, &c.*') are the arms of England in a garter, and crowned 'Vivat Re,' on a riband at the top, and M.R. at the bottom. On the sides are two pillars, with J. D. (John Day) on their bases.

A marked increase in typographical excellence is shown in the 'Cosmographical Glasse, containing the pleasant Principals of Cosmographie, Geographie, Hydrographie, or Nauigation, compiled by William Cunningham, Doctor in Physicke' (1559). This, one of the most magnificent productions of the press of John Day, is a folio volume printed throughout in a large, flowing italic type, well leaded, and embellished with a variety of woodcuts, chiefly connected with mathematical subjects. There is no need to give the full title of this splendidly printed book, its purport may be judged from the following lines on the title-page:

In this Glasse if you will beholde
The Sterry Skye, and Yearth so wide,
The Seas also, with windes so colde,
Yea and thy selfe all these to guide:
What this Type meane first learne a right,
So shall the gayne thy trauaill quight.

At the end of this book is the device, frequently used by Day, representing a venerable gentleman teaching a nobleman, in the prime of life, this lesson of mortality, *Etsi mors, indies accelerat*. He is pointing to a skeleton, which reposes on a monument, from which issues a flourishing tree, bearing this motto: *Post funera virtus vivet tamen*. The device (of which a facsimile is given on p. 173) is doubtless an allusion to Day's sign of the resurrection; moreover, in the drawing the sun is seen to be rising in the distance—'Arise, for it is Day.'

In the year in which he printed the 'Cosmographical Glasse' (1559) it would seem that he was engaged upon an edition of the *Metrical*

Psalms, as
Registers
Recey
serten co
orders of
the ij. de
An extra
notes' (o
Certain
song at t
very nec
frequent
godly pr
honor &
Of this v
only, pref
(Bodleian
We no
of John
Psalms a
In his
English l
Illustrate
Mr. Rol
of the P
to Day.
writer M
but the
but prin
however,
issued f
title, fro
Society o
Psalms
Sterne
in cert
required

Psalms, as the following entry in the Stationers' Registers records:

Receyved of John Daye for a fyne for printinge of serten copyes without lysense and contrary to the orders of this house . . . a *quartron of psalmes* with notes the ij. de of octobre xijr.

An extraordinarily rare book is Day's 'Certaine notes' (*folio*, 1560), entitled:

Certaine notes set forth in foure and three parts to be song at the morning Communion, and evening praier, very necessarie for the Church of Christe to be frequented and used: and unto them added diuers godly praiers & Psalmes in the like forme to the honor & praise of God.

Of this work there appears to be the title-page only, prefixed to the bass part of the 1565 edition (Bodleian, Douce collection. B. 348).

We now come to a most interesting feature of John Day's career, his printing of the metrical Psalms as versified by Sternhold and Hopkins. In his invaluable monograph, 'The Earliest English Music Printing' (Bibliographical Society's Illustrated Monographs, No. XI., 1903), Mr. Robert Steele assigned the 1560 edition of the Psalms (copy at Christ Church, Oxford) to Day, but in a private letter to the present writer Mr. Steele modifies his opinion by stating that the book is, 'almost certainly, not English, but printed in Geneva.' There is no doubt, however, about the 1561 edition having been issued from the Aldersgate press: here is its title, from the copy in the possession of the Society of Antiquaries:

Psalmes of Dauid in Englishe Metre, by Thomas Sterneholde and others: conferred with the Ebrue, & in certein places corrected (as the sense of the Prophet required) and the Note ioyned withall.

¶ Veri niete to be vsed of all sortes of people priuately for their godly solace and confort: laiyng aparte all vngodlye Songes & Balledes, which tende only to the nourishing of vice, and corrupting of youth.

Newly set fourth and allowed, according to the order appointed in the Quenes Maiesties Iniunctions, 1560.

Imprinted at London, by Ihon Day, dwelling over Aldersgate. Cum gratia & priuilegio Regie Maiestatis.

Colophon: Imprinted at London by Iohn Day, dwelling over Aldersgate, beneath Saint Martin's. These bokes are to be sold at his Shop under the gate. 1561. [*Quarto*.]

No less interesting is the title of 'The whole Psalmes,' issued in 1563, which reads:

THE WHOLE PSALMES in foure partes, whiche may be song to al musicall instrumentes, set forth for the encrease of vertue: and abolishing of other vayne and trifling ballades. [*Small Oblong*.]

This book was issued in four separate parts—Tenor, Contra Tenor, Medius, and Bassus. Three of the four parts are enriched by an illustration which is reproduced below from Mr. Alfred Littleton's fine copy of this rare Psalter. The picture represents a man instructing his wife and children in the art of music.

An equally interesting Psalter, which appears to have escaped the notice of some bibliographers, is the Utenhove Psalter, which came from Mr. Day's printing-press, in the Dutch language. The title reads:

Hondert Psalmen Davids. Mitsgaders het ghesangk Marie, t'ghesangk Zacharie, t'ghesangk Simeons, de thien Gheboden, de artikels des Gheloofs, t'ghebed des Heeren, &c. Ouerghesett in Nederlandschen dichte, door Ian Wtenhove.

Colophon: Ghedruckt te Londen, by Ian Daye voordien voorseyden Ouersetter, 21 Junii 1561. Cum Gratia & Priuilegio Regie Maiestatis, per septennium.



FROM 'THE WHOLE PSALMES' PRINTED BY JOHN DAY IN 1563.

Imprinted at London, by Iohn

Day, dwelling ouer Aldersgate, beneath
Saynt Martynes,

Cum gratia & priuilegio Regia Maiestatis,

**These Booke are to be solde, at hys shop
vnder the gate. 1565.**

AN OLD-WORLD IMPRINT.

Jan Utenhove, the compiler of this selection of 100 Psalms, was a Dutch refugee and reformer who came to London in 1548. During Mary's reign he absented himself from England, but returned on the accession of Elizabeth and died, in London, in the year 1565. Utenhove was evidently an important man, for in 1560 he was the chief elder of the well-known Dutch Church in Austinfriars, in the City of London, and we read of him as 'a man of noble rank and quality, and formerly assistant to a "Lasco," a minister of the church.' A man of culture, Elder Utenhove set to work to prepare a metrical Psalter for the use of his fellow refugees and fellow worshippers at the Dutch Church, and with practical wisdom translated 100 Psalms for the congregation's 'godly solace and comfort.' The preface to this Psalter—in Dutch, of course—is a most interesting one. It appears that an earlier translation made by him had been 'mutilated and altered' without his consent, but that his present book 'will give you [Christian reader] a better understanding as regards the purity and sincerity of the eternal and saving truth of God.' After a modest request that those who use the book will 'overlook any shortcomings in the translation which may not sufficiently impress you' (i.e., the worshipper), he begs, 'in the name of the Lord Jesus Christ, that no one will lightly take upon himself to alter these my translations in any way or under any pretext.' A certain author once said that if he were to translate the Bible he would render a familiar verse thus: 'Printers have persecuted me without a cause.' Utenhove appears to have suffered in a similar manner, because towards the end of his Preface he refers to 'the unsatiable cupidity of many book-printers, who daily cause an unspeakable amount of harm to the well-being of the community.' He then goes on to say that he has chosen Master Jan Day to be his printer, 'whose piety is sufficiently known.' The illustration on the opposite page is a facsimile of the last page of Mr. Littleton's copy of this interesting and little-known book. Another Dutch Psalter by Utenhove, 'in Nederlandischer songs-ryme,' published in 1566, after his death, was printed by Day (16^{mo}): on the title-page the compiler is described as 'Ian Wtenhoue van Ghentt.'

The edition of the English psalter which John Day issued in 1572 contains the following interesting note, and cast in a distinctly educational vein. Was it from the distinguished printer's own pen?

TO THE READER.

Thou shalt vnderstand (gentle Reader) that I haue (for the helpe of those that are desyrous to learne to syng) caused a new Print of Note to be made with letters to be ioyned to euerie Note. Whereby thou mayst know how to call every Note by his right name, so that with a very little diligence (as thou art taught in the Introduction printed heertofore in the Psalmes) thou mayst the more easilie by the vewing of these letters, come to the knowledge of perfect Solfyng: wherby easily thou mayst sing the Psalmes the more spedely and easier: The letters be these V for Vt, R for Re, M for My, F for Fa, S for Sol, L for La. Thus where you seest any letter ioyned by the note, you may easilie call him by his right name, as by these two examples you may the better perceiue.



Thus I comitte thee vnto him that liueth for euer, who graunt that we sing wyth our hartes and mindes vnto the glorie of hys holy name. Amen.

The first Psalter printed by Day was probably that known to have been compiled by Archbishop Parker (1560)—'The whole Psalter translated into English Metre, which containeth an hundredth and fifty Psalmes.' As an account of this interesting book,—in which Tallis's famous evening hymn-tune first appeared—was given in THE MUSICAL TIMES of November, 1903 (p. 722), there is no need to repeat the details here. This was the first attempt made by one person to metricise the entire Psalter.

We ma
psalter tra
printing li
tion, and
Day. A
although
admitted
until 156
warden o
master in
expense,
first editi
Martyrs, f
Acts and
dayes . .
famed pu
Antiquiti
alone mu
are num
drawn, o
siderable
worthy o
artists: f
executed
[to Que
elaborate
and her
not, per
finished
which is
Such w
rapidity
printer,
editions
namely,
in 1576,
Wood
Foxe re
Duke o
from wh
the hou
his Acts
the mar
into exi
end of
the Bo

A le
form:

A q
from:
Martin
honou
Maiste
Leices
horse
to ex

We may for the moment leave 'The hole psalter translated into englishe myter,' as his printing license describes this important publication, and refer to some other works printed by Day. And here it may be mentioned that although he began to print in 1546 he was not admitted to the Livery of the Stationers' Company until 1561: between 1564 and 1575 he was chosen warden on four separate occasions, and became master in 1580. 'A work of prodigious bulk, expense, and labour'—to quote Dibdin—was the first edition of what is known as Foxe's Book of Martyrs, printed by Day in 1563 (folio) with the title 'Acts and monuments of these latter and perillous dayes . . . by John Foxe.' Concerning this famed publication Dibdin (in his 'Typographical Antiquities,' 1819), says: 'The department of art alone must have been very important. The cuts are numerous; and the subjects are generally drawn, composed, and engraved with very considerable skill. They have a freedom and force worthy of some of the more celebrated foreign artists; by whom, in all probability, they were executed. . . . The first letter, C, of the dedication [to Queen Elizabeth] is decorated in a most elaborate manner, by the portraits of her Majesty and her three counsellors of state . . . there is not, perhaps, throughout the volume a more finished specimen of the art of engraving than that which is exhibited in this magnificent letter. . . . Such was the popularity of the work, and the rapidity of the sale or such fondness for it by the printer, that not fewer than three subsequent editions of it issued from the press of Day: namely, the second in the year 1570, the third in 1576, and the fourth in 1583.'

Wood says that 'on the accession of Elizabeth Foxe returned to the mansion of his old patron, the Duke of Norfolk, at Christ Church, in London: from whence he travelled weekly every Monday to the house of John Day, the printer, to consummate his *Acts and Monuments of the Church*.' Among the many squibs that the Book of Martyrs brought into existence, this, written in a blank leaf at the end of a MS. of the 'Pricke of Conscience,' at the Bodleian Library, may be quoted:

The grave counsell of Gravesend barge
Gevethe Jhon Daye a pryvilege large
To put this in prynt for his gaynes
Because in the Legend of Iyes he takethe paynes
Commandinge other upon pyne of slavery
That none prynt this but *Jhon Daye*, the
prynter of *Foxe his Knavery*.

A less hostile reference to John Day took this form:

He set a Fox to write how martyrs runne
By death to type.

A quaint dedication of Day's may be quoted from: it appears in the 'Commentaries of Peter Martir' (1564) and reads thus: 'To the ryght honourable, my most singular good Lord and Maister the Lord Robert Duddleley, Earle of Leicester, K.G., and Maister of her Maiesties horse . . . Hauing had nothing meeter wherby to expresse my faithfull hart, good mynde, &

duty to your honourable Lordshyp, then thys the simple laboure of my plowe: the fruite whereof cannot be but yours, that are owner of me.—Your Lordships humble, faithfull & redy seruant John Daye.'

Reference has been made to a Dutch Psalter printed by Day: from his press came, in 1568, a French book, entitled 'Le Theatre, &c., par le Seigneur Jean Vander Nort.' In the following year (1569) he issued 'A Booke of Christian Prayers,' known as Queen Elizabeth's prayer-book, of which every page is ornamented with 'fine cuts, done from the greatest masters,' in addition to a portrait of Good Queen Bess on her knees.



Ghedrukt te Londen, by Jan Daye
voo:den voo:scryden Quersetter, 21. Junij 1561.

Cum Gratia & Priuilegio Regia
Maiestatis, per septennium.

JOHN DAY'S DEVICE FROM UTENHOVE'S
'HONDERT PSALMEN DAUIDS.'

A year later he printed the first English translation of Euclid thus entitled:

The Elements of Geometrie of the most auncient Philosopher EUCLIDE of Megara. Faithfully (now first) translated into the Englishe toung, by H. Billingsley, Citizen of London. Whereunto are annexed certaine Scholies, Annotations, and Inuentions of the best mathematicians, both of time past and of our age. [Folio, 1570.]

Another educational publication bore the following title:

The Scholemaster Or plaine and perfite way of teachyng children, to vnderstand, write, and speake, the Latin tong, but specially purposed for the priuate bryngyng vp of youth in lentlemen and Noble mens

houses, and commodious also for all such, as haue forgot the Latin tonge, and would, by themselves, without a Scholemaster, in short tyme, and with small paynes, recouer a sufficient habilitie (*sic*), to vnderstand, write, and speake Latin. * By ROGER ASCHAM. An. 1570.

A secular music book, Whythorne's 'Songes,' came from Day's press in 1571; it is entitled:

Songes of three, fower, and fve voyces, composed and made by Thomas Whythorne, gent. the which Songes be of sundry sortes, that is to say, some long, some short, some hard, some easie to be songe, and some betwene both, also some solemne, and some pleasant or merry, so that according to the skill of the singers (not being musitions) and disposition or delite of the hearers, they may here find Songes for their contentation and liking. Now newly published. An. 1571.

At London. Printed by Iohn Daye, dwelling ouer Aldersgate. [Tenor. Contratenor. Medius. Triplex. Bassus.]

At the end of the Tenor Title (in the Britwell copy) is the following notational information:

At ye end of this Book ye shall finde an aduertisement concerning the use of ye flats and sharps yt are set wth this musicke also of ye most needfull faults to be amended yt are escaped in ye printing of these fine Books.

In the year 1572 John Day had a large stock of books valued at from £2,000 to £3,000, a very large sum in those days, and 'living under Aldersgate, an obscure corner of the city, he wanted a good vent for them,' so Strype, in his 'Life' of Archbishop Parker tells us. To further quote from this source of information:

Whereupon his [Day's] friends, who were the learned, procured from the Dean and Chapter of St. Paul's a lease of a little shop to be set up in St. Paul's church-yard. Whereupon he got framed a neat handsome shop. It was but little and low, and flat roofed and leaded like a terrace, railed and posted, fit for men to stand upon in any triumph or shew: but could not in any wise hurt and deface the same. This cost him forty or fifty pounds. But *οἱ πόρτοι δὲ τῆς οἰκίας* *ῥιζοῦν*, his brethren the booksellers envied him, and by their interest got the Mayor and Aldermen to forbid the setting it up, though they had nothing to do there, but by power. Upon this the Archbishop [Parker, of Canterbury] brought his business before the Treasurer [Lord Burghley] and interceded for him, that he would move the Queen to set her hand to certain letters that he had drawn up in the Queen's name to the city, in effect that Day might be permitted to go forward with his building. Whereby, he said, his honour would deserve well of Christ's church, and of the prince and state.

Curiously enough, however, the new shop in St. Paul's Churchyard is only mentioned in the imprints of the year 1578, thus: 'At London, Printed by John Daye, dwelling ouer Aldersgate. And are to be solde at his long shop, at the West doore of Paules.' The reference in the above quotation from Strype to the terraced-roof plan of the 'neat handsome shop' in St. Paul's Churchyard and its fitness 'for men to stand upon in any triumph or shew' is interesting, and recalls the scene of Queen Victoria's Diamond Jubilee in 1897.

In the year of this fresh acquisition to his business premises, Day was entrusted with the typography of the first privately printed book. It was written by Archbishop Parker and is entitled

'De Antiquitate Britannicæ Ecclesiæ & Priuilegiis Ecclesiæ Cantuariensis, cum Archiepiscopatus eiusdem 70. An. Dom. 1572.'

This rare book is printed throughout, except the Latin preface, 'in a full-sized, close, but flowing italic letter.' And here it may be mentioned that John Day was the first to cut Roman and italic type uniformly; before his time these two founts were not mixed, and were not cut to range. In a letter addressed to Lord Burghley, Queen Elizabeth's right-hand man, Archbishop Parker says: 'I have spoken to Daie, the printer, to caste a new Italian letter, which he is doinge, and it will cost him xl. marks.' This is doubtless the 'flowing italic letter' which in the Archbishop's book usurped the black-letter type then in use.

F. G. E.

(To be continued.)

Occasional Notes.

Where gripyng grefes the hart would wounde,

And dolefull dumps the mynde oppresse,
There music with her silver sound

With spede is wont to send redresse.

Of troubled mynds, in every sore
Swete musicke hath a salve in store.

In joy it makes our mirth abound:

In woe it cheers our heavy sprights;
Bestraught heads relief hath found,

By Musics pleasant, swete delights:

Our senses all, what shall I say more?

Are subject unto Musics lore.

The gods by Music have their praise;

The life, the soul, therein doth joy:—
For as the Romayn poet says:

In seas, whom pirates would destroy,

A dolphin saved from death most sharp,—
Arion playing on his harp.

O heavenly gift! that rules the mind,

Ev'n as the stern doth rule the ship!

O Music! whom the gods assigned

To comfort man, whom cares would nip!

Since then both man and beast doth move,
What beast is he, will thee disprove?

RICHARD EDWARDS (1523-1566).

To the long list of incidental music to plays, must be added the strains specially composed by Mr. Coleridge-Taylor for Mr. Stephen Phillips's 'Nero,' magnificently produced by Mr. Tree at His Majesty's Theatre on January 25. The composer keeps himself in the background, so much so indeed that he might very well have more strongly asserted himself in the Processional March accompanying Nero's entry into Rome, in his chariot drawn by three milk-white steeds abreast. Some exceedingly happy touches characterise the music, especially a charming 'Eastern Dance' in Act II. Considering that so many people improvise a conversational accompaniment to theatre music, we are glad to hear that portions of Mr. Coleridge-Taylor's 'Nero' music have been cast in Suite form, and will shortly be published. This will render them available for concert-room performance, where they can be listened to with undivided attention.

The 'N
say he is
his great r
two recent
Queen's H
loses non
generalshi
fervour, an
evidence a
highest p
come to
preparation
he rehear
spared him
to secure
as this des
that Dr.
distinction

Mr. E
composer
February
tion in m

laid a
instrum
young
bookers
Music,
(piano)
at Tent
Mr. Ba
premat
pianofo
Acader
Mattha
he spe
took up
his pla

The 'Napoleon of conductors'—we need scarcely say he is Dr. Hans Richter—has more than sustained his great reputation by his masterful conductorship of his two recent London Symphony Orchestra concerts at Queen's Hall. As the years go on, Dr. Richter's hand loses none of its cunning, and the same all-conquering generalship, unflinching resourcefulness, dignified fervour, and broad-minded versatility are as much in evidence as ever. His thoroughness, too, merits the highest praise. An instance of this fine trait has come to our knowledge in connection with the preparation of a young Englishman's new work, at the rehearsal of which he took infinite pains and spared himself in time and trouble not a whit in order to secure the best results. Conscientious work such as this deserves full acknowledgment and again proves that Dr. Richter has full claim to Napoleonic distinction in wielding the bâton.

Mr. Edwin York Bowen, the young English composer above referred to, was born in London on February 22, 1884. He received his earliest instruction in music from his mother, a gifted pianist, who



MR. YORK BOWEN.

(Photograph by Messrs. Russell & Sons.)

laid a good foundation for her son's technique of the instrument. After studying under Mr. Alfred Izard, young Bowen, then aged fourteen and 'in knickerbockers,' became a student at the Royal Academy of Music, through gaining, in 1898, the Erard Scholarship (pianoforte) tenable for three years. His professors at Tenterden Street were, for harmony and composition, Mr. Battison Haynes (a short time only, until Haynes's premature death) and Mr. Frederick Corder. The pianoforte he studied throughout the whole of his Academy course—seven years—under Mr. Tobias Matthay, of whom and of whose remarkable method, he speaks in terms of the highest praise. He also took up the clarinet and horn, and he is able to take his place in the orchestra, or accompany a church

service on the organ. He appears to have had a voracious appetite for prizes at the Academy. In addition to the Scholarship above mentioned, he gained in competition the following awards: Hine prize (composition) in 1899; Heathcote Long prize (pianoforte) in 1900; Sterndale Bennett prize (pianoforte) and the Charles Lucas medal (composition) in 1902; the Walter Macfarren prize (pianoforte) and the Dove prize (general excellence, &c.) in 1903; besides some smaller prizes and all the medals and certificates of the Academy; also the Musicians' Company's medal in 1905. He is an Associate and was a sub-professor of his *alma mater*.

Mr. York Bowen concentrates his musical energies on the pianoforte—to which he devotes five hours a day—and to composition. He has played at the Queen's Hall Promenade Concerts (Tchaikovsky's B flat minor pianoforte concerto), and he is announced to perform, for the first time, his new Pianoforte concerto (in one movement) at an approaching Philharmonic concert. His other important compositions include a Concert overture (played at one of the Patron's Fund concerts); a Symphonic poem, 'Tasso'; a Concertstück for seven instruments—pianoforte, string quartet, clarinet, and horn (Broadwood concerts); and two sonatas for pianoforte and viola. The production of his 'Symphonic Fantasia,' under Dr. Richter (who, by-the-way, has promised to play it at Manchester) is referred to on p. 189. 'This work has absolutely *no* programme,' the young composer definitely asserts. 'I am very strong on *absolute* music,' he says; and adds, 'while I have been very lucky so far in getting my things performed, I only wish that conductors and others would give new works a second hearing, so as to give them a better chance of life.' Mr. York Bowen's future career will be watched with interest and expectation. May all success attend his artistic aims and earnest endeavours.

The letters which we frequently receive from various parts of the world in appreciation of THE MUSICAL TIMES are exceedingly gratifying. It is not our custom to publish these pleasant communications, but an exception may be made to a letter recently received from a bank manager in Western Australia, dated January 4, 1906, which concludes thus: 'I wish to tender you a 119° appreciation—our temperature to-day, and this is more than *fff*—of the excellent value I find THE MUSICAL TIMES. I receive magazines dealing with the occult sciences, banking, philately, business, &c.; but I am glad to acknowledge that the one devoted to *Music* is that most eagerly anticipated and most eagerly devoured—aye, even down to the advertisements. Yours &c., HOMELAND.' Although the temperature in the Old country is lower than in Western Australia, we very warmly thank our 119° friend for his generous words of appreciation.

Among the papers of the late J. O. Grimm, hundreds of letters from Madame Schumann, Brahms and Dr. Joachim have been found, as well as the original autograph of Brahms's Op. 1 (the pianoforte Sonata in C) and the lovely song 'O versenk' (from Op. 3). There are also several compositions by the master which were copied out for Grimm's use by Brahms's faithful friend, Clara Schumann. The 'Missa canonica,' for four female voices, the discovery of which we have already announced, exists in two copies. The work consists of four movements, Kyrie, Sanctus, Benedictus ('a wonderful piece' according to Grimm's dictum in a letter to the composer) and Agnus Dei.

'L'entente cordiale' which so happily exists between France and Great Britain has recently been further cemented by the interchange of municipal and musical courtesies. What can be more natural than that the chords of goodwill should be strengthened by the harmony of sweet sounds? This question finds an answer in the visit to England last month of the famous band of the Garde Républicaine from Paris, who delighted English audiences by their refined and admirable performances. This is not the first time that a French military band has been welcomed to our shores, though the greeting was never so warm-hearted as at the present time. In October, 1854, during the Crimean war, the celebrated band of the Imperial regiment 'Les Guides' played at the Crystal Palace in combination with twelve of our chief military bands. The French band—of fifty-six performers and using the then newly-invented instruments of the famous Adolphe Sax—gave a concert at Exeter Hall amid a perfect furore of enthusiasm, evinced especially in the brilliant interpretations they gave of the 'William Tell' and 'Zampa' overtures. Before their departure, the 'Guides' were entertained by the Royal Artillery Band at Woolwich. Then in 1862, the band of the Zouaves and of the Gendarmerie of the Imperial Guard, delighted English folk by the performances given at the Royal Horticultural Gardens at Kensington, during the Exhibition. To return to the visit of the band of the Garde Républicaine, which made its first appearance in a series of promenade concerts at Covent Garden Theatre on February 17. Under the conductorship of M. Gabriel Parès, the band of eighty players performed a varied and interesting programme in excellent style. The music, almost entirely French, selected for the first concert, included the following works:

Bizet	-	-	-	-	L'Arlésienne (suite).
Lalo	-	-	-	-	Le Roi d'Ys (overture).
Massenet	-	-	-	-	Manon (selection).
Messager	-	-	-	-	Les deux pigeons (suite).
Saint-Saëns	-	-	-	-	Coronation March.
Saint-Saëns	-	-	-	-	Le Rouet d'Omphale.

To the foregoing must be added a bright and effective overture entitled 'Richilde,' composed by the conductor, M. Parès; an effective arrangement of Handel's variations known as 'The harmonious blacksmith'; a fantasia on Hérold's 'Pré aux Clercs' for clarinet, which served to display the exceptional skill of M. Paradis, a most gifted player on that instrument and, of course, the National Anthem of France and our own 'God save the King.'

After the first concert given by the Band of the Garde Républicaine, the members were entertained at supper at the Trocadero Restaurant by the Band of the Coldstream Guards in a warm stream of true English hospitality meted out to their genial French confrères. Lieutenant J. Mackenzie Rogan, Bandmaster of the Coldstreams, presided, and among the guests were Colonel A. E. Codrington (Commanding Officer of the Regiment), M. de Fleurian (Second Secretary of the French Embassy), Commandant Huguet (French Military Attaché), Baron Mercier de l'Ostende (French Naval Attaché), Sir Alexander Mackenzie, and others. After Colonel Codrington had proposed 'The French Nation,' and Commandant Huguet had replied thereto, the Chairman gave in generous terms the toast of the evening—'Health and prosperity to the Band of La Garde Républicaine.' This was supported by Sir Alexander Mackenzie,

Principal of the Royal Academy of Music, who, in the course of his remarks, said:

He was assuming a privilege, which he knew would be readily granted to him by his own colleagues, in speaking on behalf of a still larger number of musicians than those present, who represented an even wider field and many varied branches of their art. They would, he knew, deeply regret it were they not permitted to join in and strengthen the public chorus of warm appreciation and cordial esteem which must be still ringing in the ears of M. Parès and his excellent instrumentalists even at that late hour. Whatever qualities our native musicians might or might not possess, there was one virtue he fancied which we could claim without much danger of contradiction, and that was our eclecticism, our all-round knowledge and appreciation of all that was distinguished and estimable in the art of the nations. Indeed, it was questionable whether another city existed in which art, irrespective of its national sources, or from where it came, was cultivated in so wide and cosmopolitan a spirit, and to so much purpose, as just this London of ours. They might perhaps consider that as a somewhat doubtful or negative species of merit, seeing that, strictly speaking, no other condition, no other attitude towards universal art ought to prevail anywhere. However, M. Parès would soon realize that he and the music he brought with him were at home here, since for many years we had had constant opportunity of knowing and admiring the creations of the great French masters of the past—as well as the works of the most prominent composers of the present. And there could be but very few, if any, of the distinguished artists and executants of France with whose powers we were not perfectly familiar. The advantage was ours. To catch some of that graceful elegance and wonderful brilliance which had ever been distinguishing features in all departments of French art must surely be an object for which every student—young or old—should strive, a goal he should endeavour to reach. These native and rare qualities were once more strikingly exemplified in the performances of the Garde, and were both quickly recognized and enthusiastically applauded by the audience that night. It was to be expected, and speaking for English musicians generally, he thought he might say that, no matter to what regiment they might individually belong, they were neither slow to perceive nor to acknowledge the advent of a good thing in any branch of the service of music. With the enthusiastic reception which the city of Paris ungrudgingly accorded only a few weeks ago to the London Symphony Orchestra fresh in our memory,—and the gratification which that event gave them all was lasting—we could not but view this visit of M. Parès and his band as another weighty link in the rapidly strengthening chain of good intent between French and English artists. Significant as it was of a clearer and better understanding of the music of both nations, of a reciprocal desire to know more of each other artistically and personally, we hailed its inevitable consequences and most desirable results with the greatest confidence and satisfaction. And he felt he was only voicing the thought of all his colleagues when he assured M. Parès that we desired nothing better than a long and unbroken continuance of these friendly and encouraging exchanges of amity between the musicians of France and England.

M. Parès, who was warmly cheered on rising to respond, replied in French:

He expressed his sincere thanks to Colonel Codrington and Lieutenant Rogan, as well as to the band of the Coldstream guards representing as it did the bands of the British army, for the tokens of deep sympathy which they were giving them at the present time. He and his colleagues were very proud of the honour that had been done them, but they were modest enough to attribute most of what had been said to the esteem in which the French army was held—that army of which they were proud to be an integral part. He would wish all his colleagues to recognize that the honour done them: was really done

to the French
proud of
since their
Covent Ga
knowledge
the British
not had
composers
compositio
There was
foreign na
occasion.
was not t
better for
to the co
they wou
would er
the milit
most cor
Press for
Garde R
desirous
of its in
Paris un
Mackenz
were ap
very hig
world.
heart, b
conclud
military
to the h
The func
and the c
to be a
Bands fr
showing
cordial
singing
'Marseil
The f
baritone
interest
TO
DEAR
error i
In 'Ar
was du
I wa
much
was re
tuning
pitch u
and o
of the
than t
67,
While
swords
interest
our re
acknow
J. Elli
Under
he giv
note A
18.
This d
same e
Co
which
which

to the French army. They would be wrong not to be proud of the sympathy which had been shown them since their arrival. With regard to their appearance at Covent Garden, he wished they could have shown their knowledge of foreign works, and especially of those of the British musicians, to a greater extent, but they had not had time to learn much of the work of British composers. He proposed, however, to put some of their compositions in his programmes when he returned to Paris. There was a technical difficulty in regard to performing foreign music to which he would venture to refer on that occasion. It was that the orchestration for military bands was not the same in all countries. If it were it would be better for everyone, and it would be of great assistance to the conductors of military bands. He hoped that they would be able to reach some middle way which would enable them to make known to each other the military music of all countries. That would be a most cordial and harmonious *entente*. He thanked the Press for the goodwill which it had shown to the Garde Républicaine. The Press had shown itself desirous of promoting the *entente cordiale* from the time of its inception and the visit of King Edward VII. to Paris until now. Finally he thanked Sir Alexander Mackenzie for the kind words he had spoken, which were appreciated all the more on account of the very high position which he occupied in the musical world. He wished he could say all that was in his heart, but that was impossible, and he could only conclude by asking them to drink to the success of military bands, to the health of the British Army, and to the health of the British people.

The function was in every way thoroughly successful and the evening—or rather the early morning—proved to be a very enjoyable one, the members of the two Bands fraternising in the most friendly manner. As showing that Scotland found a place at this *entente cordiale* supper, the proceedings ended with the singing of 'Auld lang syne,' to which followed the 'Marseillaise' and 'God save the King.'

The following letter, from the veteran king of baritones, on the subject of pitch, will be read with interest:

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I beg leave to call your attention to an error in THE MUSICAL TIMES for the present month. In 'Answers to Correspondents' you say 'the high pitch was due to Costa, &c.,' which is not correct.

I was paying him a visit about the time there was much talk about pitch, and I told him I understood he was responsible for the high pitch. He took out two tuning-forks from a drawer in his writing-table—one the pitch used before he conducted the Philharmonic Society and one of the pitch used during his conductorship—the latter was a shade, but a perceptible shade lower than the former.—I remain, dear Sir, yours faithfully,

67, Carlton Hill, N.W.

C. SANTLEY.

February 1, 1906.

While not in the least degree wishing to cross swords with Mr. Santley, it may not be without interest if we briefly state the facts of the case, basing our remarks on the information furnished by so acknowledged an authority as the late Alexander J. Ellis in his 'History of musical pitch' (1880). Under the head of 'London concerts' (pp. 329 and 334) he gives the following number of vibrations for the note A formerly adopted by the Philharmonic Society:

1846 to 1854.	Mean of Philharmonic	
	under Costa	452.5
	Highest Philharmonic	454.7

This difference is very trifling. When we turn to the same authority (Ellis) under 'Opera' we find

Covent Garden, Costa's fork, Allen's copy 453.4

which is a shade higher than the Philharmonic, from which Society Costa retired in 1854. Therefore,

it is evident that Costa favoured the high pitch, or else, autocrat as he was, he would have taken steps to have it lowered, just as he introduced equal-temperament in the tuning of the Exeter Hall organ in 1848, and in the same year the employment of ladies to sing the alto part in the choruses at the Sacred Harmonic Society. Ellis says (p. 329) that, in 1874, Broadwood's pitch was sharpened 'at the suggestion of Mr. Charles Hallé' to 454.7, as given above. He also records that when conducting the Wagner Festival concerts at the Royal Albert Hall in 1877, Wagner 'complained bitterly of the inconvenience his singers had been put to, on account of the fact that the pitch they were obliged to sing to here was so much higher than that which they were accustomed to.' The pitch of the Albert Hall organ is given by Ellis as 455.1. Is it not time that it was lowered to the French pitch, that which is now generally adopted?

The following letter appeared in the *Athenaeum* of February 24:

MOZART: A CORRECTION.

My attention has been drawn by Mr. J. S. Shedlock to a strange mistake in the new edition of Köchel's 'Thematic Catalogue of Mozart's Works,' which has recently been brought out by Count Paul von Walderssee. On p. 19 it is stated that the autograph anthem (which Köchel calls a madrigal!) presented by Leopold Mozart to the British Museum in 1765 bears in the margin ('Auf dem Rande') the following remarks: 'This extremely curious and interesting Composition is not in Mozart's handwriting (sic!),' &c. In this description there are three mistakes: (1) the note—which is in the handwriting of Vincent Novello—is not in the margin of the autograph, but bound up with it, and mounted separately; (2) Novello spells the word 'interesting' correctly, and not with an additional *s*; (3) the word 'not' does not occur in the original.

As my name is mentioned in the preface to the new edition of Köchel as having supplied information with regard to the Mozart autographs in this country, I wrote to the publishers to inquire what was the origin of these strange mis-statements. In reply Count von Walderssee informs me that he is unable now to say where he derived his authority for inserting the word 'not,' and that he drew attention to the matter by adding '(sic!)' to the copy. Count von Walderssee adds that he will take the opportunity of publishing this correction in a musical paper.

WM. BARCLAY SQUIRE.

The above communication refers to Mozart's anthem 'God is our refuge and strength,' of which we gave a facsimile of the MS. in our February issue. It seems extraordinary that such a mistake could be made in so important a book of reference as a new edition of Köchel's Mozart Catalogue. Even if any satisfactory explanation is forthcoming, the erroneous information is much to be regretted, especially as it more or less implicates Mr. W. Barclay Squire in a mis-statement for which he was in no way responsible.

Country concert criticisms continue to afford amusement. We read, in the report of a music-making in Yorkshire (the journal from which we quote is not the *Yorkshire Post*) that, in a violin sonata, 'the octave passages were especially brought out and in perfect unison'; that a 'talented artist fully realized the importance of the interlaced harmonies so profusely used by this composer'; and, lastly, there is a reference to 'the able manner in which she (a lady violinist) held her corner in the quintet.' We were always under the impression that the 'corner' performer was the special privilege of Christy Minstrels.

On February 17 a meeting of school teachers, conductors and others concerned with the Metropolitan Evening School Singing Classes, and the Choral Unions formed from the Classes, was held in the Marlborough Road (Blackfriars) School, for the purpose of conferring as to ways and means of expanding and improving the work, and to discuss the advisability of forming an Association of instructors. Mr. H. Way, Secretary of the West London Choral Union, presided. Dr. McNaught delivered an address on the work of the Classes and the Unions, and what they might do for London. Mr. Allen Gill spoke very highly of the results achieved. After an animated discussion it was agreed to form an Association, and a committee was elected to prepare a scheme.

The Evening School Classes and district Choral Unions bid fair to be important factors in the musical development of London. Not many people, even amongst those interested in musical education, are aware of the extent to which these State and rate-aided musical societies are quietly growing up. Evening Schools are supported by a Board of Education grant, and they meet in very comfortable quarters provided by the local rates, and the teachers are paid by the local education authority. The singing and other classes are open to adults of any age. As isolated classes were rarely able to gather a balanced choir, the idea of combining all the units in a district into a Choral Union was formed. There are now six of these Unions, all working at various programmes, which will be performed in large halls in April and May. Each Union has an orchestral class formed mainly for the purpose of providing the accompaniments. Amongst the music down for performance we note the following works: 'Hiawatha's Wedding-Feast' (Coleridge-Taylor), 'The May Queen' (Bennett), 'May Day' (Macfarren), 'The First Walpurgis Night' (Mendelssohn). The size of the choirs is limited only by the accommodation available. The N.E. London Union having the Alexandra Palace as an arena commands the services of a choir of 1,200 voices. There are undoubtedly great possibilities of the expansion of such work in this vast city. Meantime the movement deserves encouragement and sympathy.

The 'English sheet' of the *Journal* of the International Music Society (February issue) furnishes some curious topographical information in regard to London—E. G. (capital letters, please, Mr. Printer):

Fleet Street, London, E.G.
Charing Cross Road, London, W.G.

Such gross errors might be avoided were the 'English sheet' to be printed 'not in Germany,' as then the careful 'readers' in English printing-offices, to whom writers are so greatly indebted, would E.C.-ly discover such misprints.

Overheard at Queen's Hall, after the recent performance of Richard Strauss's symphonic-poem, 'Don Quixote':

He. What did you think of the sheep music?

She. Not at all bad: but how many bleats are there in a baa? (*Shades of Charles Lamb!*)

A concert undertone. Blanche (to her fiancé, and pointing to the analytical programme): 'It can't be a nigger melody, dear, because the tune contains some white notes.'

Church and Organ Music.

THE NOMENCLATURE OF ORGAN STOPS.

Any book which throws light on this polyglot subject deserves a welcome, therefore we greet with much satisfaction 'A Comprehensive Dictionary of Organ Stops' (The Vincent Music Co., Ltd.), which Mr. James Ingall Wedgwood has carefully compiled. Anyone who, judging from the mere title, might assume that this 'Dictionary' is a dry, technical book would soon realize that its pages are as readable as they are informing. That the work has been thoroughly done may be instanced by the space devoted to main subjects: e.g., *Diapason*, 12 pages; *Mixture*, 8 pages; *Reed*, 6 pages; *Tuba* and *Ver humana* each 4 pages; and *Swell-box* 2 pages. Research, too, is evident in such information as that a bearded dulciana by Snetzler is to be found at All Saints' Church, Pavement, York, thus giving an earlier instance of the introduction into England of beards to pipes than is usually supposed. The word 'helper,' associated with the organ at Leeds Parish Church during Wesley's organistship, is thus explained:

HELPER.—A stop, the function of which was to assist the speech, or improve the tone, of some other stop or stops. A helper was introduced by Bridge at Christ Church, Spitalfields (1730).

Mr. Wedgwood's erudition and investigations are productive of not a little humour. It is quite surprising to find how aviary-like organs have been, for instance, the stop named *Adlerzug*. How many Fellows of the Royal College of Organists, not to say the examiners of such, could give the use of that particular stop? It is

A mechanical movement setting in motion the wings of a huge eagle suspended over the organ and flying towards an artificial sun.

Mr. Wedgwood gives two instances (in Germany) of this eagleistic stop as being still in existence. *Avicinium* is also of the aviary type—'a few odd pipes bent down into water and so caused to emit a sputtering noise or twitter in imitation of birds.' The *Cuckoo* stop is 'an arrangement whereby the cuckoo was imitated by pipes speaking an interval between a major and a minor third apart,' while we are told that *Hahn* (cock) is

a stop, found in some Continental organs, imitative of the crowing of the cock to announce the dawn of day (particularly Christmas-day), or reminiscent of St. Peter's denial. Magdeburg Cathedral (1604).

Beasts share with birds in the nomenclature of organ stops, though not in the sense of 'a beast of a stop,' as some organists are disposed to designate obnoxious registers. The *Bärpfeife* is

a reed stop of smothered growling tone, introduced into the organ in the 16th century, in imitation of the growling of the bear.

Dangerous, no less than sly, is a stop associated with the fox, called *Fuchschwaank*, of which we read in these interesting pages:

One of the strange accessories sometimes found in old German organs. A stop-knob bearing the inscription 'Noli me tangere' (Do not touch) was attached to the console. As a reward for their curiosity, persons who, regardless of this injunction, touched the knob, thereby set free the catch of a spring, causing a huge foxtail to fly out into their faces. Sometimes the foxtail was simply attached to the stop knob. Having once drawn the tail out of the jamb, it was a matter of some difficulty to replace it.

No less humo
A device for
organ to spe
of summarily
to the fraitil

Mr. Wedgwo
enterprising
time, no dou
But we m
stops, of w
Exhibition,
ordinary title
that the stop
case there w
upon it. A
organ at St.
which draw
from the b
according to
Town Hall,
at Doncast
than sunshi
Sonnenzug
sun suspens
may be fo
Joachim W
stop is the

A facetio
organ bui
farther th
builders ta

We must
is sure to i
be added
illustratio
bibliograph
and places
which is ex

CATH
The exa
years ago
providing
those stat
further em
without in
Editor of
Gloucester
object and
origin to h
for itself,
trusted li
carrying o
Williams,
to 1897.

2
SIR,—
your col
acceptabl
least to
Durin
music, c
in the
second
music
playing
Our
of this
other m
the not
the sim
from or

No less humorous is the *Hummel* stop :

A device for causing two of the largest pipes in the organ to speak simultaneously, originally with the intent of summarily arousing such poor mortals as succumbed to the frailties of the flesh and snored in the sermon.

Mr. Wedgwood rather cruelly adds : ' Were some enterprising builder to revive this stop in our own time, no doubt his services would be much in request.'

But we must pass on to notice some 'elements' stops, of which one is called *Syringa*, in the Exhibition, York. 'Why it received such an extraordinary title is unknown ; it has even been suggested that the stop was provided in case of fire !' In that case there would be no need for the engines to play upon it. A *Grêle* (hail) stop formerly existed in the organ at St. Sulpice, Paris, while the *Storm pedal*—which draws down successively six or seven notes from the bottom of the pedal-board upwards—is, according to our author, to be found at Manchester Town Hall, Sheffield Albert Hall, and, we may add, at Doncaster Parish Church. What more natural than sunshine after a storm? Thus we find that *Sommersung* is 'a stop setting into motion an imitation sun suspended over the organ,' of which an instance may be found in the Garrison Church, Berlin (Joachim Wagner). An equally silent, if less brilliant stop is the *Vox ineffabilis*, which is thus described :

A facetious pleasantry indulged in by some mediæval organ builders. The stops so named extended no further than dummy stop handles ! Sycophantic organ builders take note !

We must, however, stop quoting from a book which is sure to interest many readers. It only remains to be added that this 'Dictionary' contains many illustrations of organ pipes, in addition to a useful bibliography. In a future edition an index of names and places would be a valuable adjunct to a book which is excellent in every way.

CATHEDRAL SERVICES FOR THE PEOPLE.

The example set by Gloucester nearly a full score of years ago, and recently followed by Chichester, of providing an evening of sacred music for the people in those stately fanes is one to be commended and still further emulated. In this connection it may not be without interest to reprint the letter written to the Editor of the *Gloucester Journal* by the then Dean of Gloucester (now Master of Trinity), setting forth the object and scope of these services, which owe their origin to his thoughtfulness. Dr. Butler's letter speaks for itself, and it is hardly necessary to say that his trusted lieutenant in the inauguration and initial carrying out of so excellent a proposal was Mr. C. Lee Williams, organist of Gloucester Cathedral from 1882 to 1897.

MUSIC FOR THE MASSES.

To the Editor of the *Gloucester Journal*.

SIR,—May I be permitted to invite attention through your columns to an arrangement which may, we trust, be acceptable to all classes of our fellow-citizens, and not least to the poorest and those who have least leisure?

During the next six months a performance of sacred music, conducted by Mr. C. L. Williams, will be given in the Nave of the Cathedral on the evenings of the second and fourth Thursdays of each month. The music will consist partly of singing and partly of playing on the organ.

Our object is not so much to advance the cultivation of this great and noble art—for which important end other means are elsewhere provided—as to bring under the notice of those who are least instructed in music the simplest, most pathetic, and most majestic passages from oratorios, anthems, chorales, and hymns.

It is believed that such passages, as they become familiar, will prove to many hundreds of our citizens a delight at all times, a comfort in sorrow, and a real help to religious devotion.

Offers of assistance from competent singers will be gratefully welcomed, and may be sent at once to C. L. Williams, Esq., Palace Yard. In all cases the assistance will be given gratuitously. Those who offer it will, it is hoped, recognise and value the Christian privilege of enabling others to share those treasures of refined enjoyment and spiritual refreshment which have become precious to themselves.

The success of our plan will depend largely on ministers of religion, employers of labour, and masters and mistresses of families. It is in their power to notify and recommend to those whom we chiefly have in view the opportunity which is now offered to them. I venture respectfully to ask for their kind sympathy and co-operation in what they will feel, I think, to be a Christian work.

I cannot end this letter without expressing my very grateful acknowledgments to Mr. Williams for the hearty zeal with which he has entered into our proposal. Without him we could have done nothing. On him must necessarily lie by far the chief part of the burthen.

The Cathedral doors will be opened on each of the Thursdays in question at 7.45 p.m. The performance will begin punctually at 8.0 p.m., and last for about an hour. Printed copies of the words sung will be found in the seats. Admission will, of course, be free.

I am, Sir, faithfully yours,

H. MONTAGU BUTLER.

The Deanery, Sept. 23rd, 1886.

A cathedral organist says that when he officiates at a wedding he always plays a certain chorus from Handel's 'Samson,' because of its unrivalled appropriateness. The chorus thus honoured is a setting of these words :

To man God's universal law
Gave power to keep his wife in awe ;
Thus shall his life be ne'er dismay'd,
By female usurpation sway'd.

Up to the present, however, this particular cathedral organist—who, by-the-way, is a bachelor—has not had the courage to cause the above chorus to be sung at any nuptial ceremony for the music of which he has been responsible.

Mr. Frederick Hammond Burstall, organist and choir-master of St. Peter's Church (the Cathedral), Liverpool, has been the recipient of a gratifying testimonial in appreciation of his twenty-five years' work in connection with the cathedral services which he established a quarter of a century ago. The presentation—made at the Church House (Liverpool), on February 15—took the form of an address, a gold watch and chain, and a bracelet for Mrs. Burstall. In handing these tangible tokens of esteem to Mr. Burstall, the Bishop of Liverpool spoke of his strong admiration for him as a musician and a very warm personal regard for him as a man. Dr. A. L. Peace, speaking on behalf of the Liverpool organists, said that they all held Mr. Burstall in the highest esteem, adding that it would be difficult to name any cathedral choir of higher efficiency than that of St. Peter's ; and Sir Edward Russell voiced the feelings of the citizens in paying a tribute of honour to whom honour was due. In returning thanks for the gifts Mr. Burstall, who is a native of the great city on the Mersey, said that it was always his ambition to become a cathedral organist, and, after referring to the initial difficulties attendant on forming the first choir for the cathedral service, stated that they had now a repertoire of 500 anthems and 92 services. The address contained photographs of the two Bishops of Liverpool, Rectors Stewart and Kempthorne, and the recipient, together with a water-colour sketch of St. Peter's Church.

At a special musical service held in St. John's College Chapel, Cambridge, on Sunday evening, February 4, the following music was performed: 'As pants the hart,' for solo voices, chorus, strings, hautboy and organ (Handel); Concerto da Chiesa for strings and organ (Dall'Abaco); 'The surrender of the soul to the Everlasting Love,' motet for double chorus (Cornelius); and Bach's organ prelude and fugue in G minor, played by Mr. W. L. Raynes. Mr. Cyril B. Rootham conducted.

The Requiem of Brahms was sung for the first time in King's Lynn on January 29, the performance taking place in St. Margaret's Parish Church, of which Dr. Burney was at one time organist. A chorus of sixty-five voices was accompanied by organ (Dr. A. H. Mann), pianoforte (Mrs. Arthur Shirley), two flutes, clarinet, two cornets, two trombones and tympani. The soloists were Miss Margaret Alvis and Mr. Freeman E. Wright. Mr. Arthur Shirley, organist and choirmaster of the church, conducted.

The London Sunday School Choir gave its usual Spring concert at the Royal Albert Hall on February 7, when the choir and orchestra of 1,200 performers had the valuable co-operation of Miss Ada Crossley and Mr. Ben Davies. Miss Margaret Layton also sang, and Mr. Horace G. Holmes was at the organ. Mr. W. Whiteman conducted various choruses, which—as indeed all the programme—gave great satisfaction to a large audience.

Dr. Arthur W. Pollitt, organist and director of the choir at St. Mary's Church for the Blind, Liverpool, has been presented by the congregation of the church with a set of full-dress Mus. Doc. robes, as a mark of their appreciation of his work.

Mr. Fred Jones, for twelve years a lay-clerk of St. David's Cathedral, died on February 16, aged thirty-two years.

ROYAL ACADEMY OF MUSIC.

The following programme was performed at the Students' organ recital on February 12 in the Concert Room of the institution: Fantasia and Toccata in D minor (Stanford), Mr. Ralph Letta. Scherzo Passacaglia, from Sonata in E minor, Op. 132 (Rheinberger), Mr. Redgewell Dansie. 'Phantasie' (MS.), violoncello and organ (Montague F. Phillips), Mr. Kenneth Park and Mr. Montague F. Phillips. Canon in B minor, Sketch in D flat and in C (Schumann), Mr. B. J. Dale. Sposalizio (Liszt), Mr. Montague F. Phillips. Fugue in D major (Bach), Mr. Thomas Stracy.

ORGAN RECITALS.

Mr. G. Bernard Gilbert, Public Hall, Canning Town.—O Sanctissima, *Chipp.*

Mr. R. C. W. Pullen, Holy Trinity Cathedral, Shanghai.—Sonata in E flat minor, *Rheinberger.*

Mr. F. C. Poulter, St. Thomas's, Douglas, Isle of Man.—Andante in F, *Silas.*

Mr. Charles J. King, St. Matthew's, Northampton.—Solemn March, *Smart.*

Mr. William Snow, Waterloo Road Baptist Church, Wolverhampton.—Festival March, *Heap.*

Mr. F. de G. English, Parish Church, Halifax.—Prelude (in form of minuet), *Stanford.*

Mr. F. E. Wilson, St. Michael and All Angels', Little Ilford.—Impromptu in E, *Faulkes.*

Mr. W. A. Roberts, St. Paul's, Liverpool.—Suite for organ, *van Eyken.*

Mr. Alfred H. Dudley, Oxton Road Congregational Church, Birkenhead.—Grand Chœur in A, *Salomé.*

Mr. A. E. Jones, Town Hall, Bolton.—Voix Séraphique, *J. H. Maunder.*

Mr. G. E. Mott, Much Hadham Church.—Con Grandezza, *C. Vincent.*

Mr. Paul Rochard, St. Aidan's, South Shields.—Air with variations in A, *Smart.*

Mr. Henry Maxfield, St. John's, Altrincham.—Overture in E minor, *Morandi.*

Mr. R. E. Parker, Parish Church, Wilmslow.—Andante, *Schnecker.*

Mr. W. D. Boseley, Town Hall, Reading.—Variations on the hymn-tune 'St. Luke,' *E. H. Thorne.*

Mr. W. F. Kingdon, St. Michael and All Angels', Little Ilford.—Allegro appassionata from Sonata in C sharp minor, *Harwood.*

Mr. J. C. Casson, Parish Church, Ulverston.—Grand Chœur, *Leumens.*

Mr. W. J. Lancaster, Parish Church, Bolton.—Sonata in C minor (94th Psalm), *Reubke.*

Mr. William Reed, Chalmers Church, Quebec.—Triumphal March, *Hollins.*

Mr. T. W. North, Parish Church, Dudley.—Fantasia and Fugue in E minor, *Best.*

Mr. W. A. Roberts, St. Paul's, Liverpool.—En forme d'ouverture, *Smart.*

Mr. Franklyn Mountford, Harborne Parish Church, Birmingham.—Festal March in B flat, *Sinclair.*

Mr. H. G. Bishop, St. Nicholas, Worcester.—Andante cantabile, *Lemare.*

Mr. James Tomlinson, Public Hall, Preston.—Meditation, *D'Eury.*

Mr. H. T. Gilberthorpe, Furrrough Cross Church, Torquay.—Finale (Sonata in C minor), *Hainworth.*

Mr. C. H. Kemping, St. John the Divine, Kensington.—Chorale with variations, *Smart.*

Mr. W. Paget Gale, Knox Church, Dunedin, New Zealand.—Romance, *Stegall.*

Mr. Henry Riding, St. Peter-upon-Cornhill.—Fantasia on two chant themes, *C. W. Pearce.*

Mr. W. L. Twining, Parish Church, Torquay.—Pastorale in E, *Faulkes.*

Mr. Gustave Rhodes, Parish Church, Petschen, Bohemia.—First Sonata da Camera, *A. L. Peace.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. G. Sterndale Bates, St. Thomas's Church, Stourbridge.

Mr. Raymond S. C. Bennett, Rampton Church, Lincoln.

Mr. W. H. Jacques, St. Luke's Church, Sheffield.

Mr. A. E. Leatherland, Parish Church, Radford.

Mr. E. Arthur Morris, Parish Church, Oystermouth.

Mr. R. C. W. Pullen, Cathedral Church of the Holy Trinity, Shanghai.

Mr. Paul Rochard, Holy Trinity Church, South Shields.

Reviews.

Musical Criticisms. By Arthur Johnstone. With a Memoir of the author by Henry Reece and Oliver Elton.

[Sherratt & Hughes, Manchester and London.]

Few journalistic musical critics would care to republish the recorded opinions of past years, formed as they must too often have been under stress and before novel developments in the art could be sufficiently assimilated to justify positive judgment. Yet, whether such criticisms are found ultimately to be bad or good, blind or far-seeing, at least they often form interesting illustrations of the evolution of trained opinion and, incidentally, their resurrection may serve to chasten the critic of to-day who may be inclined to dogmatise too freely. It is hardly likely that the modesty and habit of self-effacement of the late Mr. Arthur Johnstone would have permitted him to reprint the criticisms on musical matters he contributed to the *Manchester Guardian*. No doubt had he lived he would have preferred to write a better proportioned contribution to the historical and critical literature of the art. Nevertheless, his friends are, we think, fully justified in rescuing from oblivion selections from the exceedingly able, highly educational, and deeply interesting articles by which Mr. Johnstone made a reputation not excelled in his day by any other newspaper critic in the country.

The volume includes a memoir of Mr. Johnstone, from which we learn that he was born in 1861, and after going to Radley College and elsewhere he entered Keble College in 1880, and after a few years, not very happily spent, he left Oxford without taking a degree and entered the Cologne Conservatoire of Music, where he stayed just long enough to

convince him
for him to ex
a modern lan
and now too
as a tutor an
be acceptin
Whilst thou
on The Man
post of musi
had been a
talk to wh
devoted him
languages an
and literary
name, enabl
plays, and
enjoyed an
public. El
expressed in
ance and lu
their consta
estimate the
creating crit
The book
We are tol
work of sac
as the Colu
the lack of
the first th
factory, but
disordered
deliberate
systematic
with Tchai
Dvorák it i
and fall-bl
first to re
'Gerontius'
ture, 'The
Apostles'
Sonata is
his genius
said that th
unparalleled
product of
genius wh
Verklärung
is a crisis o
on music.
all its inew
with intere
Mr. Joh
December
third year
apparently
of his life.

The Ori
Foreign

This sp
is polyph
will no d
small. I
reputation
included
of Oriana
are so lit
this neg
was not
the new
the apt
Mr. Lio
authoriti
this obst
included
were app
therefore
in the tit
madrigal

convince himself that lack of early training made it impossible for him to excel as an executant. He determined to become a modern language teacher, and in 1888 returned to England and now took his degree at Oxford. He then went to Russia as a tutor and acquired the language. On returning home he accepted a mastership at the Edinburgh Academy. Whilst there he contributed articles on various matters to *The Manchester Guardian*, and in 1896 he accepted the post of musical critic to that journal. Practically all his life had been an unconscious but fit preparation for the task to which he now untiringly and enthusiastically devoted himself. His intimate acquaintance with foreign languages and modern literature, his broad artistic training and literary skill, combined with a fine, if somewhat austere taste, enabled him to write luminous criticisms on music, plays, and art matters generally that were eagerly read, enjoyed and sometimes feared by a constantly widening public. Even if we are unable to agree with opinions expressed in these criticisms, we could not but admire their force and lucidity, or fail to derive educational stimulus from their constant and apt allusiveness. It is impossible to estimate the influence Mr. Johnstone must have exerted in creating critical standards in the minds of Northern amateurs.

The book quotes criticisms on most of the great musicians. We are told that the 'St. Matthew' Passion is the greatest work of sacred musical art in existence; Berlioz is described as the Columbus of music, for he discovered the new world; the lack of appreciation of Liszt as a composer is deplored; the first three sections of 'The Ring' are declared to be satisfactory, but 'Götterdämmerung' is said to be a monster of a disordered imagination. It is suggested that Strauss has a deliberate intention to abolish rhythm, or, at least, that he systematically subordinates the rhythmic interest, whereas with Tchaikovsky this interest enormously predominates. Dvorák it is impossible to class, but his music is full of racy and full-blooded melody. Mr. Johnstone was one of the first to recognise the genius of Elgar. 'Caractacus,' 'Gerontius,' the 'Enigma' Variations, the 'Cockaigne' overture, 'The Apostles,' are all discussed. He misses in 'The Apostles' the crowning artistic unity he finds in 'Gerontius.' Strauss is dealt with in twenty-three interesting pages, and his genius is recognised with some qualifications. Thus it is said that the battle scene in 'Heldenleben' is an atrocity, an unparalleled extravagance, a monstrous excrescence, a product of musical insanity bearing no trace whatever of that genius which produced the lovely and perfect 'Tod und Verklärung.' One of the most valuable sections of the book is a criticism of the philosophy of Nietzsche and its influence on music. We have said enough to show that the book with all its inevitable limitations of due proportion can be read with interest and profit by all earnest students of the art.

Mr. Johnstone was married in June, 1904, and died on December 16 of that year. He had just completed his forty-third year, and, in the plenitude of his powers, was apparently entering upon the happiest and most useful period of his life.

The Oriana collection of early Madrigals, British and Foreign.

[Novello & Co., Limited.]

This splendid collection and exemplification of the skill in polyphonic writing for voices exhibited by our forefathers, will no doubt be welcomed by choral societies large and small. It is not to our credit as a nation that, with our proud reputation for choral performance, the fine madrigals included in the famous collection known as 'The Triumphs of Oriana,' published in 1601, in praise of Queen Elizabeth, are so little known by British chorists. It may be that this neglect has arisen from the fact that the music was not published in a popularly available form. If so, the new, cheap octavo edition now issued under the aptly chosen title given above, and edited by Mr. Lionel Benson, who is one of the most distinguished authorities upon music of this class, effectually removes this obstacle. Although only twenty-five madrigals were included in the first edition of 'The Triumphs,' four others were apparently composed for the series, and these are therefore included in the present edition. But, as indicated in the title, the 'Oriana' series will also contain many other madrigals by both foreign and British composers, and of

these fourteen are at present issued. They include some already well-known specimens, such as 'Lady, your eye' (Weelkes); 'Phillida' (Vecchi); 'Adieu, sweet Amarillis' (Wilbye). But there are also, amongst others, some extremely fine and little known compositions of Wilbye, 'Sweet love, 'When shall my wretched life,' and 'Why dost thou shoot,' all in six parts, which should afford infinite pleasure to chorists and audiences. It is probable that the taste for unaccompanied and choral music written with loving care for the human voice divine may greatly expand. Big choral works associated with the full orchestra have their necessary place in the development of the art, but it must be acknowledged that such works often use voices quite remorselessly and as though they were indestructible. No other music than that under notice is likely to be found to be a better corrective to the strenuous and aggressively and, we had almost said, contemptuously unvoiced music too often written by modern composers of the storm and stress school. We commend the new series to the sympathetic attention of all lovers of pure choral music, and especially to competition festival committees who are often able to direct the taste of their supporters. Is it too much to hope that the Welsh, with their choral genius, will take to madrigal singing? We do not remember seeing a madrigal in the programme of a Welsh Eisteddfod.

The Cathedrals of England and Wales. Second series.
By T. Francis Bumpus.

[T. Werner Laurie.]

The same note of commendation sounded when we noticed the first series of this excellent compilation must be resounded after perusing the second volume. Mr. Bumpus has gathered together much information on the Cathedrals of Exeter, Canterbury, York, St. Paul's, Winchester, Norwich, Peterborough, Exeter and Wells, and he has such a pleasant way of imparting his knowledge that even his technical descriptions are by no means dry reading. Of special value in the present book is the account of our Metropolitan Cathedral. The story as told by Mr. Bumpus is of thrilling interest, and he has managed to compress within some fifty pages a mass of information concerning that wonderful creation of Sir Christopher Wren. He records the fact that St. Paul's was totally devoid of stained glass until the year 1867, and he prints a curious and practically unknown petition of one Joshua Price, 'glass painter,' presented, early in the 18th century, 'To the Honourable the Commons of Great Britain in Parliament assembled,' wherein he asked 'to admit him to the Honour of shewing his Talent, in the upper Window towards the East, by painting the Figure of St. Paul, which Ornament Proportioned thereto, for the further Beautifying that Pompous and admired Structure, the Charge whereof will be justly worth One Hundred and Fifty Pounds.' This interesting quotation serves to sample a book that is full of good things and one that is sure to find acceptance.

Te Deum, Benedictus, Kyrie Eleison and Nicene Creed,
in G minor. By Richard Farrant. Edited by John E. West. [Novello & Co., Ltd.]

Good churchmen well know the merits of Richard Farrant's service music, and many doubtless will welcome an octavo edition of the above settings edited by Mr. John E. West. The influence of the old mode is very perceptible in these compositions, and imparts an archaic atmosphere and rugged strength to the music. In the *Te Deum* the voice parts are occasionally divided, and the section beginning 'When Thou tookest upon Thee' is set in 'verse.' An impressive effect is secured at the close by the sentence 'O Lord, let Thy mercy,' &c., being sung by altos and basses only, the full choir entering with the words 'O Lord, in Thee have I trusted.' Several of the inflections met with in the *Te Deum* recur in the *Benedictus*, and generally the continuity between the settings is marked. In one or two places the chorists will have to be alert to take up crisply their several entrances, but no unusual difficulties are presented in the music. The *Kyries* are essentially devotional in spirit, and the part-writing in the *Nicene Creed* will be found very singable. Mr. West's editing merits high praise.

(Continued on page 188.)

'Tis sweet to hear the merry Lark.

March 1, 1906

FOUR-PART SONG.

Words by HARTLEY COLERIDGE.

Composed by JOHN POINTER, Op. 2, No. 3.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro. mf stac.

SOPRANO. 'Tis sweet to hear the mer-ry lark, That bids a blithe good-mor-row; But

mf stac.

ALTO. 'Tis sweet to hear the mer-ry lark, That bids a blithe good-mor-row; But

mf stac.

TENOR. 'Tis sweet to hear the mer-ry lark, That bids a blithe good-mor-row; But

mf stac.

BASS. 'Tis sweet to hear the mer-ry lark, That bids a blithe good-mor-row; But

Allegro. ♩ = 152.

(For practice only.)

sweet-er to hark, in the twink-ling dark, To the sooth-ing song of sor-row, the

sweet-er to hark, in the twink-ling dark, To the sooth-ing song of sor-row, the

sweet-er to hark, in the twink-ling dark, To the sooth-ing song of sor-row, the

sweet-er to hark, in the twink-ling dark, To the sooth-ing

Copyright, 1906, by Novello and Company, Limited.

dim.
sooth - ing song of sor - row. O Night - in - gale! what doth she ail? And

dim.
sooth - ing song of sor - row. O Night - in - gale! what doth she ail? And

dim.
sooth - ing song of sor - row. O Night - in - gale! what doth she ail? And

dim.
song of sor - row. O Night - in - gale! what doth she ail? And

is she sad or jol - ly? For ne'er on earth was sound of mirth So

is she sad or jol - ly? For ne'er on earth was sound of mirth So

is she sad or jol - ly? For ne'er on earth was sound of mirth So

is she sad or jol - ly? For ne'er on earth was sound of mirth So

mp *poco rit.*
like to me - lan - cho - ly, so like to me - lan - cho - ly.

mp *poco rit.*
like to me - lan - cho - ly, so like to me - lan - cho - ly.

mp *poco rit.*
like to me - lan - cho - ly, so like to me - lan - cho - ly.

mp *poco rit.*
like to me - lan - cho - ly, so like to me - lan - cho - ly.

mp *poco rit.*
like to me - lan - cho - ly, so like to me - lan - cho - ly.

a tempo.
mf
 The mer - ry lark, he soars on high, No world - ly thought o'er - takes him ; He

a tempo.
mf
 The mer - ry lark, he soars on high, No world - ly thought o'er - takes him ; He

a tempo.
mf
 The mer - ry lark, he soars on high, No world - ly thought o'er - takes him ; He

a tempo.
mf
 The mer - ry lark, he soars on high, No world - ly thought o'er - takes him ; He

sings a - loud to the clear blue sky, And the day - light that a - wakes him, the

sings a - loud to the clear blue sky, And the day - light that a - wakes him, the

sings a - loud to the clear blue sky, And the day - light that a - wakes him, the

sings a - loud to the clear blue sky, And the day - light

dim.
 day - light that a - wakes him. As sweet a lay, as loud, as gay, The

dim.
 day - light that a - wakes him. As sweet a lay, as loud, as gay, The

dim.
 day - light that a - wakes him. As sweet a lay, as loud, as gay, The

dim.
 that a - wakes Him. As sweet a lay, as loud, as gay, The

'TIS SWEET TO HEAR THE MERRY LARK.

March 1, 1906.

He night - in - gale is trill - ing ; With feel - ing bliss, 'no less than his, Her

He night - in - gale is trill - ing ; With feel - ing bliss, no less than his, Her

He night - in - gale is trill - ing ; With feel - ing bliss, no less than his, Her

He night - in - gale is trill - ing ; With feel - ing bliss, no less than his, Her

lit - tle heart is thrill - ing, her lit - tle heart is thrill - ing. Yet ev - er and a -

lit - tle heart is thrill - ing, her lit - tle heart is thrill - ing. Yet ev - er and a -

lit - tle heart is thrill - ing, her lit - tle heart is thrill - ing. Yet ev - er and a -

lit - tle heart is thrill - ing, her lit - tle heart is thrill - ing. Yet ev - er and a -

lit - tle heart is thrill - ing, her lit - tle heart is thrill - ing. Yet ev - er and a -

non, a sigh Peers through her lav - ish mirth ; For the lark's bold song is

non, a sigh Peers through her lav - ish mirth ; For the lark's bold song is

non, a sigh Peers through her lav - ish mirth ; For the lark's bold song is

non, a sigh Peers through her lav - ish mirth ; For the lark's bold song is

non, a sigh Peers through her lav - ish mirth ; For the lark's bold song is

of the sky, And her's is of the earth, the earth, and her's is of the earth. By

of the sky, And her's is of the earth, the earth, and her's is of the earth. By

of the sky, And her's is of the earth, the earth, and her's is of the earth. By

of the sky, And her's is of the earth. By

dim. *mf*

night and day she tunes her lay, To drive a-way all sor-row; For bliss, a-las! to

night and day she tunes her lay, To drive a-way all sor-row; For bliss, a-las! to -

night and day she tunes her lay, To drive a-way all sor-row; For bliss, a-las! to -

night and day she tunes her lay, To drive a-way all sor-row; For bliss, a-las! to -

- night must pass, And woe may come to - mor-row; For bliss, a-las! to - night must pass, And

- night must pass, And woe may come to - mor-row; For bliss, a-las! to - night must pass, And

- night must pass, And woe may come to - mor-row; For bliss, a-las! to - night must pass, And

- night must pass, And woe may come to - mor-row; For bliss, a-las! to - night must pass, And

dim. *dim.* *dim.* *dim.*

mf
By
mf
By
mf
By

woe may come to - mor - row, and woe may come to - mor - row, and
woe may come to - mor - row, and woe may come to - mor - row, and
woe may come to - mor - row, and woe may come to - mor - row, and
woe may come to - mor - row, may come

pp *rall.*
woe may come to - mor - row, may come to - mor - row, to - mor - row.
pp *rall.*
woe may come to - mor - row, may come to - mor - row, to - mor - row.
pp *rall.*
woe may come to - mor - row, may come to - mor - row, to - mor - row.
p *pp* *rall.*
to - mor - row, may come to - mor - row, to - mor - row.
pp *rall.*

REVIEWS—(Continued from page 181.)

Save me, O God. The Lord hear thee. Composed by John Blow.

O pray for the peace of Jerusalem. If the Lord Himself. Composed by Dr. William Child. Novello's Octavo Anthems. Edited by John E. West.

[Novello & Co., Ltd.]

There is no better practice for promoting precision, steadiness and dignity in church choral singing than the works of the old masters, who laid the foundations of the unrivalled school of English service music. The above anthems by John Blow are excellent examples of this sturdy musician's style, and moreover they possess a stately dignity reflective of the sanctity of age. Dr. Child's music will be found somewhat more difficult, but any extra time bestowed upon its preparation will be fully compensated. The opening of 'O pray for the peace of Jerusalem' is beautiful music, and the deep sincerity pervading this little work is most impressive. Several carefully marked details attest to thoughtful editing.

BOOKS RECEIVED.

Grove's Dictionary of Music and Musicians. Edited by J. A. Fuller Maitland. Vol. ii., E to L. Pp. 794; 21s. net. (Macmillan.)—*Theodor Leschetizky.* By Annette Hullah. Illustrated. 'Living Masters of Music Series.' Pp. 85; 2s. 6d. net. (John Lane.)—*Singing, or method of song and speech.* By a Singer (L.L.D., D.C.L.). Pp. 112; 3s. 6d. (Elliot Stock.)—*The deeper sources of the beauty and expression in music.* By Joseph Goddard. Pp. 119. (William Reeves.)—*Stories from Wagner.* By J. Walker McSpadden. Pp. xiv. and 231; 2s. 6d. net. (George G. Harrap & Company.)

LEONARDO LEO.

Mr. Edward J. Dent read an interesting paper on the above composer at the meeting of the Musical Association on February 19. In the course of his remarks the lecturer said that Leo's compositions fall into three principal classes: serious opera, comic opera, and sacred music. In his serious operas he began by imitating Scarlatti, but since his first opera, 'Pisistrato' came out in 1714 it was of course not the best period of Scarlatti's style that he took as a model. To trace the development of Leo's own style in serious opera is difficult, owing to the disappearance of many of his scores. His best operas are 'Demofonte,' 'Ciro Riconosciuto,' and 'L'Olimpiade.' His airs suffer from the inevitable conventionality of form and style, but they are notable for a dignity and purity that remind us of Cherubini.

As a writer of comic opera Leo is most important. His work in this department has been curiously neglected by the two official historians of the Neapolitan school, Florimo and N. D'Arienzo: the latter in his recently published history of Italian comic opera does not mention his name. Justice has been done to Leo's comic genius only by the patient researches of a collateral descendant, Cavaliere Giacomo Leo, to whose published books and to whose personal kindness the lecturer expressed his deep indebtedness. Leo's most famous comic opera is 'Amor vuol sofferenza,' also known as 'La finta Frascata,' or 'Il Cioc.' It was produced in 1739, and Des Brosses gives an enthusiastic account of it in his letters. Leo improved upon the concerted *Finale* of Scarlatti, though he did not infuse them with the wonderful humour of Logroscino, and it was left to Galuppi to hit upon the device of linking several movements. Leo's *Finale*s are almost all in one movement, rarely in two. Like his contemporaries, he employs folk-song in his Neapolitan comic operas, and examples are to be found that strikingly resemble the modern *Piedigrotta* type. He also has a keen sense of musical parody, and the caricature of grand opera became a recognized feature of the opera buffa.

Mr. Dent went on to say that Leo, as a composer of sacred music, to which he devoted himself mainly during the last ten years of his life, was less popular than Durante, since he consistently avoided the sentimentality which disfigured the work of Durante and his school. His eight-part *Miserere* and *Dixit Dominus* in C (edited by Sir Charles Stanford and

published by Messrs. Novello), are well-known. The Fitzwilliam Museum also possesses a *Dixit Dominus* in D for ten voices and orchestra, which is as fine as that in C. A good fugue is printed in Professor Prout's 'Fugal Analysis.' Leo is at his best in massive contrapuntal movements, and was one of the first to establish the modern style of fugue, especially double and triple fugue, with subjects well contrasted in rhythm. His aria movements are formal and florid, but none the less beautiful and dignified.

Finally, Leo is a composer for his own period, not for all time, like Alessandro Scarlatti and Mozart. His name sounds much more old-fashioned to us than Scarlatti's. He stands to Alessandro Scarlatti very much as Cherubini stands to Mozart. But he advanced his art in several technical details, notably in the treatment of form; and his airs are much more akin to Mozart's in their general style than those of his contemporaries Bach and Handel. His worst fault is dryness; but he deserves our hearty admiration for having always upheld the loftiest ideals of beauty, dignity and scientific composition in an age generally regarded as one of the most decadent periods through which the art of music has passed.

The following illustrations were sung by Mr. F. C. S. Carey:

'Amaia na mpsa'—folk-song in Neapolitan dialect.

'Io non so dove mi sto'—scena from the opera 'Amor vuol sofferenza.'

Fragment of the Lamentations for Holy Week.

London Concerts.

ROYAL CHORAL SOCIETY.

The 'Requiem' of Brahms and the 'Hymn of Praise' by Mendelssohn—two compositions of strong contrast—formed the programme at the Albert Hall on January 25. Owing to the death of Lady Bridge, the performance was conducted by Mr. H. L. Balfour, organist of the Society, who discharged this duty with commendable resourcefulness and skill. Brahms's impressive work was rendered with great refinement, and the choruses, 'How lovely is Thy dwelling place,' and 'Blessed are the dead,' in particular, were beautifully sung. In Mendelssohn's work the choristers were thoroughly at home, and sang with splendid volume of tone and verve. The soloists were Madame Sobrino, Miss Edith Patching, Mr. John Coates and Mr. Francis Harford. Dr. W. G. Alcock ably presided at the organ.

QUEEN'S HALL SYMPHONY CONCERTS.

A remarkably varied and attractive programme served to draw a great audience to the concert on February 5. Mozart's 'Haffner' Symphony and Brahms's double Concerto for violin and violoncello, provided food for the classicists, and the symphonic poem 'Don Quixote,' by Richard Strauss—Richard the Second, as he is sometimes called—amply satiated the desires of the extremists. 'Don Quixote' displays Strauss's marvellous talent in exuberance. It is said to be his most characteristic work, and certainly we can conceive of no one else writing anything so perplexing, astonishing and, we are bound to add, at least occasionally fascinating. How far imitative effects such as the bleating of sheep and the sound of the wind,—a good many composers have regaled us with orchestral storms—and how far extraordinarily persistent discords are legitimate means of art expression will never be finally settled, but it would seem to many, even of those who endeavour to suppress bias and who strive to appreciate novelty, that as to this Strauss does not leave much scope for posterity. A feature of this work is the personification of the hero in the form of the violoncello. This difficult part was ably played by Professor Hugo Becker, who also, with Mr. Maurice Sons, played in the Brahms Concerto. Mr. Henry J. Wood conducted, and, as might be expected, secured fine performances.

If no novelty was presented on February 17, the revival of Haydn's early Symphony in C, 'Le Midi,' is much to be commended. It was written in 1761, when Haydn was second conductor of Prince Esterhazy's orchestra, the prince having suggested the subject of noontide for symphonic

illustration. The work is distinguished by having two solo violin parts and two *Adagio* movements, the second *Adagio* beginning with a solo for violin and violoncello, for which elaborate cadenzas are written. Madame Carreño gave a magnificent performance of the pianoforte part of Tchaikovsky's B flat minor pianoforte Concerto, and the concert concluded with a vivid interpretation of Richard Strauss's 'Heldenleben.' Mr. Henry J. Wood conducted.

LONDON SYMPHONY ORCHESTRA CONCERT AT
QUEEN'S HALL, FEBRUARY 12.

Programme.			
Overture ..	'In the South' ..	Elgar.	
Tone-poem ..	'Tod und Verklärung' ..	Strauss.	
Brandenburger Concerto in A (No. 4) ..		Bach.	
New Symphonie Fantasia ..		York Bowen.	
Symphony No. 7, in A ..		Beethoven.	

Again this famous orchestra was handled by the masterful Richter. Although the performance of the Overture, the Concerto and the Symphony were deeply appreciated, interest centered on the Strauss's truly magnificent tone-poem, the glowing peroration in which is simply overpowering, and especially in the first performance of Mr. York Bowen's Symphonie Fantasia. Mr. Bowen—to whose career reference is made on p. 175—is one of the most prominent and promising of the nation's young composers. He affects no story in his new work. One is, therefore, never driven to extract the meaning of this and that theme or passage. The work is laid out on a large scale, in six sections, which are connected without pause. Many of the themes have much grace, and they are treated and orchestrated with amazing skill. The fourth section, *Allegretto grazioso*, a *Scherzo* movement, has considerable charm, and there are several fine climaxes in the fifth movement, and especially in the sixth movement. It is highly probable that the work would gain by compression. It is fair, however, to add that this feeling may have arisen from the fact that the Fantasia, which undoubtedly demands and deserves close attention, came immediately after three masterpieces splendidly executed. Although, as we have indicated, the work was not well placed in the programme, it created a highly favourable impression, which no doubt will be intensified when further performances are given. Mr. York Bowen in now a marked man in the best sense.

LONDON CHORAL SOCIETY.

This enterprising organization gave its fourth performance of Elgar's 'Dream of Gerontius' at Queen's Hall on February 19. Increased familiarity with the potentialities of this beautiful work of art enabled the choir to interpret the choral music very successfully, the Chorus of Demons in particular realizing the dramatic effect admirably, the only weak point during the evening being a little unsteadiness in the final chorus. The work of the orchestra also left nothing to be desired. Miss Alice Lakin sang the music of the Angel with much sympathy, Mr. Ffrangcon-Davies once more displayed his high artistic qualities as the Priest and the Angel of the Agony, and to Mr. Gervase Elwes must be accorded the warmest praise for his inspired and devotional rendering of the title part. Mr. Arthur Fagge conducted unobtrusively but with a complete control of the forces under his command, and as one thoroughly imbued with the spirit of the work.

THE GUILDHALL SCHOOL OF MUSIC.

A pleasing operetta entitled 'The Gardeners' was produced on February 12 by Miss Eugenie Joachim's pupils at the Guildhall School of Music in the theatre of the Institution. The work, written by Mr. Frederick Fenn and Miss Jetta Vogel, and composed by Mr. Richard H. Walthew, described as a 'Song-play in two acts,' is unpretentious in character, but the music is melodious and bright, and the orchestral writing very tasteful. The two principal characters were cleverly impersonated by Miss E. Barwell-Holbrook and Miss Frances Langton, some 'bird music' was neatly sung by Miss Gladys Scott, and a dance of flowers executed with great spirit. Mr. Walthew, who conducted, has been appointed director of the operatic class at the Guildhall School of Music.

THE LONDON ACADEMY OF MUSIC.

This Academy is a recent amalgamation of five well-established music schools, viz., the London Organ Academy, founded by the late Dr. Wyld, the London Organ School, the Forest Gate School, the Metropolitan College of Music (Finsbury), and the Hampstead Conservatoire. All the above branches, and others at Ealing, Kensington, Ilford, Leytonstone, and Southend, are still maintained, and it is only the general management that is centralised. The prospectus gives the names of over three hundred professors, many of whom are of the highest eminence. Mr. W. Harding Bonner, who is great at organizing, is the managing director, and Dr. Yorke Trotter and Mr. Rene Ortmans are amongst the other directors on the Board. A journal issued monthly records the magnitude and vitality of the work and affords evidence of the sterling character of the teaching. There are no signs of shoddy, no hoods, gowns or other millinery are distributed, the fees are low and the aims are high. In a word, there can be no doubt that the institution well deserves the confidence and support of the community. On February 6 the Academy gave a concert at the Queen's Hall. The most satisfactory feature was the remarkably excellent performance of the full orchestra of about ninety performers, the great majority of whom were students of the Academy. Mr. Rene Ortmans conducted with conspicuous ability, but this fact alone would have meant very little with amateurs. It was evident from the decision of the attack, the fluency and purity of execution, and the expression secured that Mr. Ortmans had drilled his resources with uncommon skill. The pieces performed by the orchestra were the overture 'Euryanthe' (Weber), the two movements of Schubert's B minor Symphony and the 'Leonora' No. 3 overture. Beside these the orchestra played the accompaniments to Miss Maude Dixon's effective performance of the first movement of Schumann's A minor pianoforte Concerto, and Miss Gertrude Gregory's no less talented rendering of the first movement of Max Bruch's D minor violin Concerto. The vocal items were contributed by Madame Blanche Newcombe, Miss Nina Johnson and Miss Grace Butt, all of whom displayed highly trained voices. There was an overwhelming attendance and a very appreciative audience.

MR. THEODORE HOLLAND'S CONCERT.

A promising young composer was favourably introduced to London musical circles at Bechstein Hall on February 16. Mr. Theodore Holland was born at Wimbeldon, educated at Westminster School, began his serious study of music at the Royal Academy of Music, and afterwards gained admittance as a violinist to Joachim's class at the Hochschule, Berlin. An operetta for children, 'King Goldemar,' composed before he left London, has had considerable vogue. The concert under notice was given in order to introduce music composed during his sojourn at Berlin. The most important item was a violin and pianoforte Sonata, which proved to be a work that displayed far more than ordinary talent. Mr. Holland does not pose as an ultra-modern; there is nothing difficult to understand in his music. He commands a flow of refined and melodious ideas, which he develops with artistic skill. Another piece, this time for the pianoforte alone, 'Variations on a Swedish air,' was very effective and exhibited occasional glimpses of real power. Eight songs, which were carefully interpreted by Miss Esther Palliser, served to show that Mr. Holland can write expressively in many moods, from melancholy to piquant sprightliness. Mr. Holland did not perform himself. For the violin he employed the beautiful playing of Professor Halir of Berlin, and for the pianoforte the equally artistic and painstaking skill of Miss Evelyn Stuart. It is certain that by his concert Mr. Holland has created an exceedingly favourable impression. A performance (the first given in England) of Max Reger's violin and Pianoforte sonata in F sharp minor (Op. 84) concluded the concert. This highly elaborate composition deserves more notice than can possibly be given on this occasion. The first movement is difficult to follow both as regards harmony and form, but the power of the last movement was unmistakable. The executants were as named above, and the performance was a fine one. Professor Halir, who played the violin part in Berlin when the work was first performed, especially distinguished himself. He is a player of the first rank.

MISS MAUD MACCARTHY'S VIOLIN RECITALS.

This highly-talented young violinist gave two concerts or recitals at the Queen's Hall on February 1 and 13, and a third was announced to be given on February 27. At the first concert Miss MacCarthy played the 'Kreutzer' Sonata with Mr. Percy Grainger and displayed once again the clear beauty and refinement of execution and rather over-restrained individuality that characterized her performances last season. Technically her playing was almost faultless, and this may be said also of her rendering of the Prelude in E, Largo in F, and Allegro in C, by Bach. In the sonata Mr. Grainger played very well, but not sympathetically, with his companion. Mr. Frederic Austin strove with a warmth of feeling worthy of a better cause, to give effect to a collection of eight—to us at least—uninteresting songs by I. Hearne. At the second recital Miss MacCarthy was again associated with Mr. Grainger, and played Beethoven's Romance in F, Mendelssohn's violin Concerto, and notably Brahms's D minor violin Sonata. In these, as in other pieces, the refinement and delicacy of Miss MacCarthy's style were again displayed to the greatest advantage.

The Stock Exchange Orchestral and Choral Society is to be commended for reviving, on February 8, at Queen's Hall, Haydn's Symphony in D, commonly known as the 'Clock,' from the suggestive 'ticking' figure prevailing in the slow movement. The work is the fifth of the second set written for the Salomon concerts, and is dated 1794, and as Haydn arrived in London on February 4 of that year, it may be presumed that this fine symphony was written in London. Mr. Arthur Payne secured an excellent rendering of the genial symphony, and also of the other orchestral works. The part-songs selected for the male-voice choir were Hatton's 'Tar's Song,' Abt's 'At Andernach in Rhineland,' Elgar's 'After many a dusty mile,' all of which, with the madrigal 'What ho!' by Beale, were effectively rendered under the direction of Mr. Munro Davison.

At his annual benefit concert—Queen's Hall, February 14—Mr. Robert Newman showed his astuteness as a manager by presenting a programme consisting entirely of popular overtures and preludes. Commencing with the overture to Mozart's 'Magic Flute' and concluding with Tchaikovsky's '1812,' there were included examples by Beethoven, Weber, Rossini, Schubert, Mendelssohn, Ambroise Thomas and Wagner; and as the works were chronologically arranged, the concert was no less instructive than interesting. The variety of styles was thoroughly realized by Mr. Henry J. Wood, who, at the head of the Queen's Hall Orchestra, secured vivid and finished interpretations.

The orchestral concert given by Miss Irene Scharrer on January 30 at Æolian Hall brought into prominence this young pianist's gifts. Her touch was delightfully sympathetic and delicate, and florid passages were rippled off with fascinating clearness and lightness. Two concertos were included in the programme, by Saint-Saëns in G minor and by Liszt in E flat, and in both these works the young artist played with marked intelligence. She was supported by the Queen's Hall Orchestra, directed by Mr. Henry J. Wood. A novelty was provided in an overture entitled 'In May,' by Mr. Tobias Matthay, by whom it was conducted. This proved to be a well designed work of sufficiently amorous character to justify its title.

The 'Barns-Phillips' chamber concerts would seem to be firmly established, and a crowded audience attended on February 7, at the third performance of the present season at Bechstein Hall. Miss Barns—who was very warmly greeted on her first public appearance since her illness—was heard in her clever Sonata No. 3, for violin and pianoforte, and Mr. Phillips sang, for the first time in London, Mr. Joseph Holbrooke's scena 'Marino Faliero,' originally produced at the Bristol Festival of October last. Record should also be made of the début here of Miss Elizabeth Fenn, an American soprano, who sang with great charm of voice and style. Three new graceful pianoforte solos by Miss Barns were tastefully played by Mr. Kesteven.

The re-appearance of Miss Mary Münchhoff, the American soprano, was very welcome, for the lady is a vocalist in the first rank of concert singers, and she had not been heard in London since she sang with marked success at a Philharmonic Concert in 1902. The programme at her recital—Bechstein Hall, February 1—presented attractive diversity, and scenes of serious design, and songs grave and gay, were alike interpreted with rare beauty of voice and perfection of style. Miss Münchhoff was assisted by Mr. Wladimir Cernicoff, a pianist new to London, who made a favourable impression in several solos.

M. Léon Delafosse engaged the London Symphony Orchestra, with Mr. Landon Ronald as conductor, for his re-appearance in London at Queen's Hall on February 19. The programme contained his Fantasia in E for pianoforte and orchestra, written in 1900. If the work is loosely constructed, its themes are melodious and the solo part bristles with showy and difficult passages in which virtuosity delight. M. Delafosse, who played with great verve and brilliancy, was effectively supported by the orchestra. Subsequently he was heard in Weber's Concertstück and in solos by Chopin, Schumann and Scarlatti.

Miss Katie Parker, a pupil of Professor Wilhelmj, made a successful début at Queen's Hall on February 20, at an orchestral concert conducted by Mr. Henry J. Wood. Miss Parker, who is a native of London, played expressively and fluently in Wieniawski's Concerto in D minor, and in smaller pieces proved herself a talented and promising young artist. A feature of the concert was the first performance in England of Grieg's 'Lyrische Suite' (Op. 54), which proved to be tasteful orchestral arrangements of four numbers from the fifth book of the well-known 'Lyrische Stücke' for pianoforte solo.

Among the several young vocalists who promise to enchant many audiences is Miss Dorothy Court, the possessor of a charmingly fresh and sympathetic soprano voice, which has been admirably trained at the Royal College of Music. On February 7, at her recital given in Æolian Hall, she presented an artistic and unhackneyed selection of songs which she interpreted with unflinching intelligence and notable clearness of articulation. Songs were also contributed by Mr. Herbert Simmons and several violin solos were neatly played by Mr. Haydn Wood.

The first of a series of six chamber concerts by the Nora Clench Quartet took place, on February 5, at Bechstein Hall. A distinctive work on the programme was M. Debussy's Quartet in G minor, music that in atmosphere may be compared to Turner's most characteristic pictures. The selection also included Brahms's Clarinet quintet in B minor, in which the wind instrument was beautifully played by Mr. Charles Draper.

Distinction was imparted to the third concert this season of the Wessely Quartet at Bechstein Hall, on February 7, by the inclusion in the programme of Mr. Frederick Corder's new 'Fantasy' in G. The title is fully justified by the music, which, by tersely developed themes of well-contrasted significance, presents in turn with masterly resource various phases of emotion. This work should become popular with amateurs.

Miss Kathleen Chabot, a gifted pupil of Miss Fanny Davies, played with delightful vivacity at her pianoforte recital on February 19 at Æolian Hall. Her interpretation of Schumann's 'Papillons' was remarkable for realisation of the different sentiment of the various movements, and her command of tone colour and variety of touch bore witness to exceptional talent.

Mr. Herman Sandby, a Danish violoncellist, made a very favourable impression on the listeners at his recital at Bechstein Hall on February 16. He produced a rich tone from his instrument, and rendered *cantabile* passages with refined feeling. Two new pieces, severally entitled, 'Andante funèbre,' and 'Ritornelle,' by Christian Sinding, proved to be respectively expressive and gay.

Miss Lucia Fydel, assisted by Mr. Atherton Smith and the British Symphony Orchestra, conducted by Mr. W. Sewell, gave, on February 16, at Æolian Hall, an operatic recital consisting chiefly of excerpts from Saint-Saëns's 'Samson and Delilah.' Miss Fydel has a powerful voice and dramatic perception, but she would be heard to greater advantage on the stage than in the concert-room.

M. Rivarde, at his concert on February 15 at Queen's Hall, played in Saint-Saëns's Concertstück for violin and orchestra, and Brahms's Violin concerto with refinement and brilliancy. Supported by the London Symphony Orchestra, conducted by Señor Arbos, the clever violinist's performances were most enjoyable.

Mr. Percy Walker, who hails from Luton, played with a nerve and brilliancy at his pianoforte recital on February 14, at Bechstein Hall, that quickly won the goodwill of his audience. He was somewhat lacking in passages of deep sentiment, but greater command of expression will doubtless come with further experience.

Mr. Lamond devoted his pianoforte recital on February 17 at Bechstein Hall to Chopin, whose music he interpreted with keen intellectual insight, dramatic point, and consummate command of the keyboard. His readings of this master were not, however, so completely satisfying as those of Beethoven at his previous recital.

Miss Grace Angus, a young soprano who gave a vocal recital at Steinway Hall on February 15, merits a few words of encouragement. Her voice is fresh and musical, and she sang in an unaffected and earnest manner that was very pleasing.

Miss Grace Thynne, yet another young violinist, made a very favourable impression at her first recital, on February 20, at Bechstein Hall. The talented young lady produced a good tone from her instrument, and played with an intelligence and musical feeling full of promise for her future achievements.

Miss Frances Jude, a young violinist from Birmingham, gave a recital on January 31 at Bechstein Hall, at which she gave signs of musical aptitude but the need of further study.

Madame Henriette Schmidt, a pupil of M. Ysaye, gave proof of judiciously cultivated talent at her recital, on February 3, at Æolian Hall. Songs were contributed in pleasing fashion by Mr. Gervase Elwes.

M. Victor Maurel gave the first of four vocal recitals at Bechstein Hall on February 20, when he sang two songs in English, interestingly, but not so enchantingly as those he rendered in his own tongue.

Suburban Concerts.

The Upper Norwood Glee and Madrigal Society gave the first concert of their third season in the School of Art at the Crystal Palace on January 30. It was in every way an artistic success, and a distinct advance upon previous efforts. Particularly noteworthy was the rendering of some interesting old madrigals, of which the following deserve special mention: 'Where droop the willows' (Waelrent, 1580); 'Come again, sweet days' (Dowland, 1597); and 'Since first I saw your face' (Ford, 1607). The soloists were Miss Gwladys Roberts, the Misses Eyre, and Mr. F. L. Robertson. Mr. E. Victor Williams conducted.

The programme of the Dulwich Philharmonic Society's concert at the Crystal Palace on February 3 included Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and the 'Death of Minnehaha,' and Sir Charles Stanford's 'Songs of the Sea.' The solo vocalists were Madame Conly, Mr. Walter Kirby and Mr. Reginald Davidson, and the performance, under the able direction of Mr. Arthur Fagge, was altogether satisfactory.

The second concert of the combined Ealing Choral and Orchestral Societies took place, on February 13, in the Victoria Hall. The programme included Schumann's B flat Symphony, Tchaikovsky's Marche Solennelle, Dvorák's 'Carneval' and Mendelssohn's 'Ruy Blas' overtures. The choral selection included three madrigals from the Oriana series and one by Orlando Lasso. Miss Edith Evans was the solo vocalist. Mr. J. Cliffe Forrester conducted.

The St. Peter's Choral Society, Brockley, gave its second concert this season on February 13 at St. Peter's Hall, when Elgar's 'King Olaf' was very efficiently performed. The choir sang with much spirit and were well supported by a good orchestra. Miss Teresa Blamy, Mr. Gwilym Richards and Mr. Arthur Walenn were the solo vocalists, the lady being especially excellent, and Dr. C. J. Frost conducted.

MUSIC IN VIENNA.

THE MOZART CELEBRATIONS.

February 15, 1906.

In Vienna, and indeed throughout Austria more than in any other part of the world, has the 150th anniversary of the birth of Mozart given opportunity for observing how great, how intense, and universal is the popularity of the works of this wonderful master. Even to-day there is not a single branch of music in which he did not reveal the highest, the superhuman, the divine. That in all cities of Austria in which there is musical life, performances of Mozart's works were given,—in many places, in fact, great musical festivals were instituted—all this was natural enough; but in quite small, even the smallest villages, there were also signs of hearty and genuine enthusiasm. It was clear that the composer more than any other great master was the common possession of all musical mankind, however different men may be in religion, nationality, customs, age, or way of thinking. Before all other cities, Vienna, Salzburg, and Prague honoured Mozart most worthily, for they are cities with which he was personally connected. Salzburg held a solemn religious service with a Mozart mass, various concert performances and, as something quite out of the common, a performance was given of the youthful opera, 'Il Rè pastore,' composed by Mozart for Salzburg in 1775, i.e., when he was nineteen years old. This original idea was carried out by the Orchestral Union of Munich.

In Prague—where one remembers with pride Mozart's saying, 'Meine Prager verstehen mich'—Czechs and Germans, though politically bitter enemies, tried to outvie each other in paying homage to the Master. Concerts of the Philharmonic Society, the Conservatorium, the various chamber music institutions and choral societies performed known and unknown works. In the German and Czech theatres, 'Don Giovanni' was to be seen and heard, and this in remembrance of the fact that, for Prague, Mozart wrote his greatest dramatic achievement. As to Vienna, the number of Mozart performances was innumerable. I have already referred to the one given by the Conservatorium. The Concert Society held a three days' festival. At a Symphony concert, among other compositions, were given the 'Jupiter' symphony, under the direction of Löwe, and the pianoforte Concerto, beautifully played by Busoni. At a chamber concert given on the following day, the Halfr Quartet from Berlin, appearing here for the first time, performed the C major Quartet. The programme included the pianoforte (Löwe) Quartet in G minor, and the Serenade in B flat for wind instruments. On the third day, Löwe conducted the G minor Symphony and the 'Requiem.' In addition, the Concert Society gave a popular music festival at a Sunday concert, and a special Mozart concert for the working classes. The Gesellschaft der Musikfreunde and the Philharmonic Society united for a Mozart performance, under the direction of Capellmeister Schalk, for the benefit of the 'Nicolai' Society for sick musicians. Mozart's 'Coronation' Mass and Te Deum were given by an amateur orchestral society. And then the Opera distinguished itself by a noble performance of 'Il Seraglio,' under the able direction of Herr Gustav Mahler.

But Mozart festivals were not confined to musical circles. On January 27 the City of Vienna gave a stately

concert in the Rathaus. In connection with this, Burgomaster Dr. Lueger, with many official representatives of the community, went to the Mozart monument and, with words of high homage, placed wreaths on it. This example was followed by other bodies. By order of the school authorities official Mozart festivals, with speeches and descriptions of the composer's life, were held in the primary, town, polytechnic, and middle schools. Further, memorial sheets were distributed containing Mozart's portrait, a short biography, and a popular account of his art-work and of its import. There was also a solemn Mozart festival at the University, at which an address was delivered by Prof. Adler, while musical performances were given by the students.

The Gesellschaft der Musikfreunde has given an interesting concert at which only a *capella* choruses were sung, viz., the *Kyrie* from Palestrina's 'Missa Assumpta est Maria'; the 'Et incarnatus' and 'Crucifixus' from Cherubini's great 'Credo' for double choir; Mozart's Offertorium, 'Venite populi'; a new, highly-complicated chorus in sixteen parts, 'Der Abend,' by Richard Strauss; a six-part chorus 'Schweigen,' by Max Reger, and the five-part motet of Brahms, 'Schaffe in mir, Gott, ein reines Herz.' The chorus, of about 300 voices, was under the direction of Franz Schalk.

Among virtuosi Marteau deserves special mention, for he excited the enthusiasm of his audience by his highly artistic and intelligent rendering of the Phantasie for violin with orchestra which Robert Schumann in his later years wrote for the then young Joseph Joachim, a work which most violinists avoid as ungrateful and ineffective.

The Jubilee Theatre, in which are given dramas, comedies, &c., also operas and operettas, has been very successful; but for the future it will confine itself to operas and operettas. Thus we shall have a second opera house, and though the performances will not equal those at the Hofoper, they will be very good considering the modest forces available.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

Two excellent chamber concerts were given in the Queen's College Hall on January 26 and 27, the artists being the Brodsky Quartet, with Dr. Walker as pianist and Madame Gertrude Drinkwater as vocalist on one occasion, and Miss M. Kisack on the other. The music performed was well selected and admirably rendered.

The third of the Philharmonic Society's concerts took place on February 2, when the first half of the programme consisted of the closing scene of Wagner's 'Valkyrie,' in which the parts of Brunnhilde and Wotan were taken by Madame Blanche Marchesi and Mr. Arthur Winckworth. The orchestra acquitted themselves creditably in the difficult music, and showed how much can be done by a long course of such training as Dr. Koeller devotes to willing learners. The second part of the concert gave the choir their only opportunity, and they made good use of it in the beautiful unaccompanied work, 'The surrender of the soul,' by Peter Cornelius. The remainder of the concert was devoted to a selection of songs and orchestral pieces in almost bewildering variety.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

At the sixth of the Halford Society's concerts, held in the Town Hall on January 30, Hamilton Harty's 'Irish' Symphony was the principal novelty. The work, which proved to be thoroughly interesting and displayed skilful workmanship, was finely played and created a great impression. The Serenade for wind instruments by Richard Strauss, and the 'Spring Song' by Jean Sibelius, were also new at these concerts. Mr. Fritz Kreisler gave a grand rendering of the solo part in Viotti's violin Concerto in A minor (No. 22).—The seventh concert, on February 13, brought to a first hearing here Mozart's Serenade for strings, 'Eine kleine Nachtmusik,' composed in 1787; it was quite refreshing to listen to its melodies and limpid harmonies. Other pieces were Humperdinck's prelude to 'Hänsel und Gretel,' Dvorák's 'New World' Symphony and the tone-poem 'Finlandia,' by Sibelius. Mr. Howard Hadley, a

Birmingham pianist, was excellent as the soloist in Schumann's Concerto, while Mr. Halford conducted in his usual able manner.

Miss Kathleen Arnold gave a concert in the Temperance Hall on January 31. Among the less hackneyed pieces were Purcell's 'Ground,' and an attractive Scherzo (Op. 16, No. 2) by Eugen d'Albert. Mr. Dalton Baker contributed a number of songs, but the anniversary of Schubert's birth was unnoticed.—The Broadwood concerts were resumed in the same Hall on February 3. This was Mendelssohn's natal day, but the framers of the programme overlooked the fact, and none of his music was included. The quartets were Haydn's in D (Op. 64, No. 5) and Dvorák's in F (Op. 96), the executants being Messrs. Max Mossel, D. Reggel, H. Sück, and J. C. Hock. The last-named played some violoncello solos, and Mrs. Helen Trust contributed a number of songs, the most welcome being a series of old English lyrics, ranging from Lawes to Dibdin.—At the last concert, on February 17, Mr. Archy Rosenthal created a very favourable impression in Chopin's Sonata in B flat minor (Op. 35), and pieces ranging from Leonardo Leo to Paderewski and Sjögren. Mr. Gervase Elwes made something like a sensation by his rendering of three Shakespeare songs composed by Roger Quilter; he also gave with taste and refinement songs by Brahms and other composers.

The annual concert of the Police Band took place in the Town Hall on February 14. An excellent miscellaneous programme was interpreted by Miss Gleeson-White, Miss Gertrude Lonsdale, and Messrs. Webster Millar and Charles Tree (vocalists), Mr. William Henley (violinist), Mr. Perkins (organist), and the band, under the conductorship of Inspector Kelly. Dr. Rowland Winn acted as accompanist. There was a crowded and enthusiastic audience.—At Mr. Max Mossel's third drawing-room concert, held at the Grand Hotel the following evening, the concert-giver was associated with Madame Carreño and Mr. Boris Hambourg in a magnificent rendering of Tchaikovsky's great Trio in A minor (Op. 50). Dr. Theo Lierhammer was the vocalist and Mr. G. H. Manton accompanied.—Miss Fanny Davies, who had not been heard in Birmingham for some time, gave a recital in the Masonic Hall on February 20. Her programme included some interesting old Netherlandish music by Fiocco, of Antwerp, Baustetter, and Matthias van den Gheyn, whose 'Cuckoo' prelude was played on the celesta. Pieces by Chopin, Brahms, Schumann and others were included, also a manuscript Concert Allegro by Edward Elgar, a brilliant rhapsody. Miss Davies, who was in brilliant form, had a great reception, and quite entranced her crowded audience.

On February 3, Mr. F. W. Beard gave a Wagner-Tchaikovsky concert with a band of nearly eighty performers, at prices of admission from sixpence to eighteenpence. A performance of the 5th Symphony—the principal work in the programme—was good. Miss Agnes Craig and Mr. R. L. Brown were the vocalists. Mr. Beard conducted with care and skill.—The chief features of the Choral and Orchestral Association's concert of February 10 were Gade's 'Spring Message,' Gaul's glee 'The Shipwreck,' and the phenomenal vocalisation of the Australian soprano Miss Bertha Bird. Mr. Joseph H. Adams conducted.

The 'Handel' concert of the Festival Choral Society takes place too late for notice in my present letter.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The third concert given this season by the Clifton Quintet on February 1, at the Victoria Rooms, attracted a large audience, when Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello) were the executants. Excellent interpretations were given of César Franck's string Quartet in D major and E. Schütt's pianoforte Trio in E minor. Mr. Parsons played with skill a Melodie in E major and Valse in A by Rachmaninoff, and an Etude in G flat by Moszkowski, and Mr. Hunt gave two movements from J. M. Leclair's violin Sonata in E flat major. Miss Gleeson-White was the vocalist.

There was a crowded attendance at the Bristol Post Office concert on February 2 at the Victoria Rooms. The

solist in
ucted in his
Temperance
pieces were
No. 2)
tributed a
bert's birth
resumed
ndelsohn's
looked the
the quartet
rak's in F
Mosel,
med played
tributed a
ries of old
At the last
ated a very
flat minor
ade some-
akespeare
with taste
ers.
ace in the
cellaneous
ite, Miss
d Charles
Perkins
Inspector
ere was a
Mome's
he follow-
Madame
rendering
p). Dr.
Manton
not been
it in the
cluded
eco, of
e, whose
eces by
ed, also
brilliant
ad a
ience.
Vagnery
per-
ghteen
principal
ing and
ducted
ral and
Gade's
and the
Miss
ociety

vocalists were Miss Florence Bulleid, Miss Esmé Atherden, Mr. Walker Hyde, Mr. Randall Jackson, and Mr. Harrison Hill. Miss Ida Home played violin solos acceptably, and Miss Evelyn Pullen afforded pleasure with her performance on the violoncello. Mr. W. E. Fowler was the accompanist.

At the well-attended chamber concert on February 6, at Shirehampton Hall, the performers were Mr. P. Napier Miles (pianoforte), the Rev. E. H. Fellowes, Mr. E. D. Cheetham-Strode, Mr. A. E. Burgess, and Mr. E. S. Kemp (strings). As the concert was held shortly after the 150th anniversary of Mozart's birth, two of his compositions were included in the scheme, viz., the string Quartet in D minor and C minor for pianoforte. Other instrumental features in the programme were Haydn's Quartet in C ('The Emperor'), and Purcell's Sonata in G minor, carefully rendered by the Rev. E. H. Fellowes. Mr. Claud Powell (brother of the Vicar of Shirehampton) was the vocalist.

At a concert in aid of the National Lifeboat Fund, on February 13, in Shirehampton Hall, the choir of St. Mary's Church sang glees, under the direction of Mr. G. Collins, and songs were contributed by Miss Sydney Keith and Captain St. L. Moore. Mr. P. Napier Miles played pianoforte solos by Chopin and Schubert.

The twenty-fifth annual concert of the Bristol Temperance Choral Society was held on February 14 at the hall of the Young Men's Christian Association, under the direction of Mr. F. Stone. The Society was assisted by Miss Winifred Marwood, Miss Maud England and Mr. A. Manby (vocalists). Mr. Sidney Jones (flute), and Miss Adrienne Andean (recitations). Mr. C. A. Inman accompanied.

The Bristol Choral Society on February 17 gave a performance—the first in the city—of Gounod's opera 'Irene,' at Colston Hall, band and chorus numbering 600. The soloists were as follows:—Madame Emily Squire (Irene), Miss Evelyn Gerrish (Pascal), Miss Katherine Gerrish (Lolage), Mr. Wilson Pembroke (Muriel), Mr. Watkin Mills (Suliman), Mr. G. W. Brierley (Zoroast), Mr. F. H. Baber (Raffael), and Mr. W. Thomas (Phanuah). Mr. H. Lewis was leader, and Mr. George Riseley directed the performance, which was excellent.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On January 22 Miss Annie Lord gave a pianoforte recital at the Royal Dublin Society in place of Herr Dohnányi, who was prevented fulfilling his engagement. Miss Lord, whose first appearance it was at these recitals, made a good impression, and established herself as a thoroughly reliable pianist.

On February 1 the Dublin Glee Singers gave their first concert for the season at the Antient Concert Rooms, and under Mr. Joseph Seymour's able direction, most expressive renderings were given of a choice selection of ancient and modern madrigals and part-songs, and some choral arrangements of Irish airs by Dr. Joyce and himself. Special mention must be made of the spirited rendering of Benedict's 'Hunting song.' Mr. Melfort D'Alton was the solo vocalist and Miss Marie Douce the solo violinist.

The Orpheus Choir gave the second concert for the season also at the Antient Concert Rooms on February 6. Dr. J. C. Culwick conducted his admirable choir, who sang, in addition to other interesting items, Orlando Gibbons' 'Ah! dere heart,' and Thomas Bateson's 'Sister, awake.' Miss Lizzie Gorman and Mr. Montague Borwell were the solo vocalists, and Mr. Albert Fransella created quite a sensation with his magnificent flute playing.

On February 8, Herr Adolf Wilhelmj and Mr. Alfred Johnson co-operated in a violin and song recital at the Molesworth Hall. The violinist played with Miss Madeleine Moore Grieg's Sonata in G for violin and pianoforte, and besides some smaller pieces, Max Bruch's violin Concerto in G minor. Mr. Alfred Johnson—his first appearance on the concert platform since his return from the Stockhausen Gesangschule in Frankfurt-on-Main—displayed an agreeable tenor voice of good quality, which he uses with good taste and skill. He sang a number of German songs, and some Irish airs charmingly arranged by Dr. Esposito.

The Dublin Orchestral Society gave its first concert for

the season on February 15. Beethoven's C minor Symphony was the chief item in the programme. Mozart's 'Magic Flute' overture, Sibelius's 'The swan of Tuonela,' and Tchaikovsky's 'Caprice Italien' were also performed. The solo violoncellist, Mr. Clyde Twelvetrees, played Max Bruch's 'Kol Nidrei,' and Dr. Esposito conducted.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

For the second of the University Historical Concerts (on January 24) Professor Niecks chose a most interesting programme of unaccompanied music of the 16th century, and accompanied choral and solo vocal music of the early 18th century. Of the 16th century creations, the works selected were 'Missa Brevis' (Palestrina), and the mass 'Puisse j'ay perdu' (Orlando Lasso); while of the 18th century the Professor set before us Astorga's 'Stabat Mater' and Leonardo Leo's 'Dixit Dominus.' All these old-world compositions were finely rendered by Mr. Moonie's choir. The third Historical Concert (on February 14) was devoted to Arie di Bravura from Alessandro Scarlatti to Verdi and Gounod, and violin music, Geminiani to Wieniawski. Miss Mary Münchhoff and Miss Margaret Horne charmed and delighted the listeners by their brilliant and artistic exposition of the various pieces.

Only brief notice of the orchestral concerts is necessary, with the addition that the standard of performance is being rigidly maintained at its high level. The ninth concert (January 29) brought forward Tchaikovsky's 'Romeo and Juliet' overture, Dr. Cowen's new Suite of 'Old English Dances,'—which made such a success on its production at Glasgow two days previously— and Beethoven's 8th Symphony. Miss Camilla Landi was the vocalist and Dr. Cowen conducted. On February 5 the concert was choral and orchestral, Mr. Kirkhope's choir combining with the orchestra in a fine performance of the 'Flying Dutchman.' The soloists were Miss Gleeson-White, and Messrs. Lloyd Chandos, Lewys James and Arthur Winckworth. At the eleventh concert (February 12) Herr Carl Halir played Tchaikovsky's Violin concerto, and other notable items were Schumann's 'Rhenish' symphony and the symphonic variations, 'Istar,' of Vincent d'Indy, performed for the first time here.

At his second chamber concert, on January 25, Mr. Chollet was again happily associated with Mr. A. W. Dace and Miss J. Scott. The interpretation of the A minor Sonata of Rubinstein, the most exacting item in the programme, showed consummate mastery of every detail by both performers.

The second concert of the Amateur Orchestral Society was notable in that it introduced a young pianist of great promise to public notice, Miss Gordon Mackenzie, the daughter of a well-known local musician. The young lady, who played with remarkable repose and insight in the D minor Concerto of Mendelssohn and other pieces, has been well taught, and should have a brilliant future. The other soloists, Messrs. Stirling Paterson and John Burnett, gave marked evidence of the high level of amateur attainment in this city. The orchestra, under Mr. Collinson's direction, played excellently throughout.

Mr. Denhof's colleagues at his third concert, on January 31, were Herr Kreisler and Miss Minnie Tracy (soprano vocalist). Especially commendable was a Brahms Sonata in G major (Op. 78), for pianoforte and violin, played by Messrs. Denhof and Kreisler. Miss Tracy sang with great refinement, and the accompaniments of Mr. A. S. Jupp were no less charming. The fourth concert, February 13, introduced for the first time here the Brussels String Quartet, who rendered with remarkable delicacy quartets by Grieg and Beethoven, and joined Mr. Denhof in César Franck's Quintet. Miss Mary Münchhoff sang in her own inimitable way, and again Mr. Jupp ably accompanied.

Mr. John E. Borland, in the regrettable absence of the Professor (Sir Frederick Bridge), delivered the Hilary Term Gresham Lectures on February 7, 8 and 9. The subjects of Mr. Borland's four excellent discourses—all musically illustrated—were 'Transposing instruments,' 'Giuseppe Tartini,' 'Folk-song and musical form,' and 'Lully's Operas.'

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The concert of the Choral and Orchestral Union on January 27 was invested with special interest by the production of a new 'Suite of Old English Dances,' composed by Dr. Cowen. The work consists of a 'Maypole Dance,' a 'Peasants' Dance,' a 'Minuet d'amour,' and an 'Old dance with variations.' The audience gave the novelty a very hearty reception and insisted on an encore of the 'Minuet d'amour,' a dainty movement that is likely to become extremely popular. The programme included Tchaikovsky's 4th Symphony and Beethoven's 'Namensfeier' Overture, while the vocalist was Miss M'Allister, and Dr. Cowen conducted. On February 6 'The Flying Dutchman' was performed before an audience whose dimensions testified to the popularity of Wagner's romantic opera even off the stage. With the exception of Act 3, the choral music was splendidly sung, and the solo vocalists—Misses Gleeson-White and T. Grabowsky, Messrs. Lloyd Chandos, Arthur Winckworth and Lewys James—performed their parts excellently. Mr. Joseph Bradley conducted with great skill. At the following concert, on February 13, a first performance here of Vincent d'Indy's Symphonic Variations 'Istar' made little impression, while, on the contrary, Schumann's 3rd Symphony (the Rhenish), a work too seldom heard here, was much enjoyed. In Tchaikovsky's Pianoforte concerto in B flat minor, Madame Teresa Carneio was the soloist in a work which suited her peculiar gifts as a pianist and musician, and a magnificent performance was the result.

On February 1 the Pollokshields Philharmonic Society, under the experienced baton of Mr. John Cullen, gave an enjoyable performance of Parts 1 and 2 of Berlioz's 'The Childhood of Christ,' Massenet's 'Narcissus,' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast.' The two first-named compositions have rarely been given here—Berlioz's delightful work never before with orchestral accompaniment—and Mr. Cullen's forces are to be congratulated on departing from the beaten track in their choral selections. The choruses were sung with praiseworthy accuracy and intelligence, and a band of forty performers from the Scottish Orchestra gave the accompaniments with excellent effect. The solo vocalists were Miss Lily Jeffrey, Messrs. Robert Burnett, Charles Knowles, Thorpe Davie, and J. F. Adams.

On February 15 the Govan Choral Union, ably conducted by Mr. A. Steven, gave a spirited rendering of Handel's 'Judas Maccabæus.' The solo music was sung by the Misses Macconchie and McAlpine, Messrs. Turnpenney and Harvey; the accompaniments were played by an orchestra led by Mr. John Daly, and Mr. Thomas Berry presided at the organ. At his second chamber concert, on February 16, Herr Ernst Denhof secured the co-operation of the Brussels String Quartet in a programme which included Grieg's Quartet in G minor, César Franck's Quintet for pianoforte and strings, and Beethoven's 6th Quartet (Op. 18). The members of the Quartet are highly-skilled musicians, and the ensemble was as fine as any we have heard here. Miss Mary Munchhoff sang charmingly some of Schubert's songs, accompanied by Mr. A. Scott Jupp.

The Glasgow Glee and Madrigal Society, under Mr. B. W. Hartley, gave a highly interesting and enjoyable concert on February 19. The programme included a unique selection of motets, madrigals and glees by composers ranging from Arcadelt to Sullivan, and the rendering by the choir was marked by great taste and refinement. Vocal solos by Mrs. Hartley and Mr. Herbert Brown, and organ solos by the conductor, lent variety to the programme.

Mr. Henri Verbruggen, the accomplished leader of the Scottish Orchestra, appeared as solo violinist at the thirteenth classical concert, on January 30, giving an excellent reading of Max Bruch's second Violin concerto (the first performance of the work at these concerts). Another unfamiliar but very acceptable number on the programme was Mozart's Andantino and Variations for solo oboe, horn, clarinet, bassoon and orchestra.

'The Musical Directory, Annual and Almanack' for the year 1906 is welcomed as an indispensable book of reference. This useful work has now been published for upwards of half-a-century by Messrs. Rudall, Carte & Co.

MUSIC IN GLOUCESTER.

(FROM OUR OWN CORRESPONDENT.)

The annual concert of the Gloucester Orpheus Society, held at the Guildhall on February 5, showed that the Society has made marked progress and has established itself in popular estimation. The programme was one of very great interest, and every item was rendered in a way that practically defies criticism. To Dr. A. Herbert Brewer is, of course, due much of the praise, but he is willing to concede a great deal to the zeal, the intelligence, and the enthusiasm of the fine body of men under his command. Sir Hubert Parry (the President) contributed two new part-songs, 'Love wakes' and 'Hang care'; Mr. C. Lee Williams, ex-organist of Gloucester Cathedral, one entitled 'To Celia'; Dr. Harford Lloyd one, 'Give a man a horse'; and Dr. Brewer one, 'Shoot, false love'; all these compositions were written specially for, and dedicated to, the members of the Society, and in all cases the composer conducted. Other part-songs were 'Bind my brows' (Stainer); 'I wish to tune my quiv'ring lyre' (S. S. Wesley); 'Peace' (C. Lee Williams); 'Hope' (Garrett); 'There be none of beauty's daughters' (Brewer); 'A wet sheet and a flowing sea' (Lloyd); and 'Street music' (Hamilton Clarke). Pleasant variety from the part-singing was afforded by Miss Bessie Cartwright (soprano), and Miss Warwick Evans (violin). In these pieces the accompaniments were excellently played by Mr. A. Porter, a promising pupil of Dr. Brewer.

Mr. Arnold Lanor Mott deserves a word of hearty praise for his work in the parish of Huntley. He has formed there quite a good choral society, which gave a most creditable concert on February 8. Forty children attending the school sang 'Princess Tiny Tot,' conducted by Mr. Mott, in a delightful manner, and the members of the Society gave several part-songs quite acceptably. Mr. Mott is a well-known local musician and organist of the parish church. Commendable mention must be made of the Ross Choral Society, which gave a concert on February 13, when 'Hiawatha's Wedding-Feast' was performed by band and chorus numbering over a hundred, conducted by Mr. Goodacre.

Probably at no time in the long history of the Gloucester Choral Society has so attractive a programme been presented as that at the concert given in the Shire Hall on February 20. No less than four festival works were given. Gloucester had for the first time the pleasure of hearing the work which Dr. Herbert Brewer composed for the last meeting at Worcester of the Three Choirs, entitled 'A song of Eden,' and 'The Pied Piper of Hamelin,' with which Sir Hubert Parry achieved so remarkably a success at the Norwich Festival last autumn. In addition to the foregoing works, Dr. Harford Lloyd's cantata 'The Song of Balder' (written for the Hereford Festival, 1885), was given, under the composer's direction, and Sir C. V. Stanford's famous 'Songs of the Sea' (Leeds, 1904), with Mr. Plunket Greene as soloist. Madame Esmé Atherden and Mr. Seth Hughes also sang, and two movements of Mr. W. H. Reed's 'Suite Venitienne' were played by the orchestra. Sir Hubert Parry conducted 'The Pied Piper,' and Dr. Brewer the remainder of the programme, except Dr. Lloyd's cantata.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The eighth Philharmonic Concert took place on January 23, when the programme included Haydn's Symphony No. 6, in D, Dvorák's overture 'Der Bauer ein Schelm,' Mozart's Andantino and Variations (from Concertante Quartet) for oboe, clarinet, bassoon and horn with orchestra, and Moszkowski's Spanish Dance in C. M. Zacharewitsch gave a finished performance of Mozart's violin Concerto No. 6, and Madame Knufer-Egli, a German singer of high attainments, sang songs by Beethoven, Schubert and Schumann with true charm and vocal discipline.

Elgar's 'King Olaf' was given with particularly good artistic results as the prominent feature at the Philharmonic Society's ninth concert on February 6. The choir again came through their task with flying colours. The King's music was splendidly rendered by Mr. Ben Davies, while Miss Agnes Nicholls's share of the 'Dagger scene' was sung with fine dramatic intensity. Mr. Charles Knowles gave the music of Ironbeard with real power and wise discretion.

The overture 'Finlandia,' by Sibelius, was given for the first time at these concerts.

The Philharmonic Society's tenth concert on February 20 was entirely devoted to orchestral music. The scheme comprised Beethoven's C minor Symphony; Cherubini's overture, 'Les Abencérages'; the love-scene from Berlioz's 'Roméo et Juliette' symphony; Saint-Saëns's prelude 'Le Déluge' (first time at these concerts); Mozart's symphony from the Divertimento in D; and the march from 'Tannhäuser.' Miss Amy Castles was the vocalist.

The Liverpool Symphony Orchestra's concert took place on January 29, and had as its chief interest Liszt's 'Hungarian' Symphony, admirably played by Mr. Vasco Akeroyd's forces. Schubert's Symphony in C was also given. Mr. Roy Collier was the vocalist.

The programme of the Societa Armonica concert on January 31 included Brahms's 2nd Symphony, Liszt's 'Hungarian' Fantasia, and Thüille's 'Romantic' overture, the last-named work being given for the first time in Liverpool. Miss Pearl McCrossin was the vocalist.

Mr. Ernest Schiever's third concert, on February 3, at the College of Music, included Mozart's Divertimento Trio and string Quintet in G minor; Richard Strauss's piano-forte Quartet (Op. 13), whilst Mr. Frank Bertrand gave an effective performance of the same composer's piano-forte solo from Opus 3.

The Liverpool Orchestral Society's concert given on February 17 was concerned with a scheme of particular interest: Schumann's 'Manfred' overture, Dvorák's 'New World' symphony, Schubert's two entr'actes from 'Rosamunde,' the prelude to Act I. of 'Lohengrin,' and 'The Ride of the Valkyries.' The vocalist was Mr. Walter Hyde, and Mr. Vasco Akeroyd directed the orchestra in the much-regretted absence through illness of Mr. Granville Bantock.

It is pleasant to record the success of the newly-inaugurated Saturday Popular Concerts at the Central Hall. THE MUSICAL TIMES has always held out the hand of encouragement to enterprise, and 'good music at cheap rates' is a battle-cry worthy of emulation.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

During the month the work of the Hallé Society has been more than usually strenuous. We have had a Berlioz evening (February 1), with the 'Roméo et Juliette' symphony as well as the 'King Lear' overture; Strauss's 'Domestic' Symphony has come to its first hearing in Manchester (February 8), and a repetition is promised before the season closes; and we have had another valiant assault upon Beethoven's Mass in D—the fifth in the nearly half-century's history of the concerts. The symphony did not make the deepest of impressions; and the performance of the Mass was rather courageous than brilliant. The annual performance of 'Elijah' (January 25) was specially successful. The principals were Miss Agnes Nicholls, Miss Gleeson-White, Mr. Webster Millar and Mr. Santley; the local principals for the Berlioz Symphony were Miss Bertha Guthrie, Mr. William Wild and Mr. Fowler Burton. The principals for the Beethoven Mass were Miss Füllinger, Miss Florence Oliver, Mr. Webster Millar and Mr. Frederic Austin. At the concert of February 8, Dr. Brodsky played a Bach Violin concerto in A minor, and the *Adagio* from Spohr's ninth concerto, with great finish and mainly grace of expression. Dr. Richter conducted all these performances.

At the afternoon recital of the Gentlemen's Concerts (February 7), Lady Hallé and Mr. Leonard Borwick gave a most convincing rendering of the 'Kreutzer' Sonata. Lady Hallé's solos were the familiar 'Grave ed Allegro' by Corelli, and 'Sarabande and Tambourin' by Leclair. Mr. Borwick's solos were all from Brahms—Ballade (Op. 10, No. 2); Intermezzo (Op. 10, No. 3); and Scherzo in E flat minor (Op. 4). Miss Meta Büring was the vocalist.

The programme of the Brodsky Quartet Concert on January 31 contained the Quartet No. 4 in A, of the Russian composer, Tanéeff; Beethoven's Quartet in F (Op. 18, No. 1); and Bach's Concerto in D minor, for two violins. Remarkable enthusiasm was evoked by the playing of the last-named by Lady Hallé and Dr. Brodsky. The Tanéeff quartet disappointed us. In a lengthy attempt to

break original ground the composer succeeds in becoming eccentric, to the verge, once or twice, of downright cacophony. In the Bach concerto, Miss Olga Neruda, Lady Hallé's sister, was at the pianoforte.

Mr. Max Mayer, at his Chamber Concert on January 29, was assisted by Mr. John Kruse (violin) and Mr. Herbert Withers (violinello), of the Kruse Quartet. With the former he played Beethoven's Sonata in G for pianoforte and violin (Op. 96); with the latter Saint-Saëns's Sonata in C minor (Op. 32). The artists co-operated in playing Schumann's Trio in D minor (Op. 63). Prof. Carl Halir, a member of the Joachim Quartet, appeared at Mr. Max Mayer's second concert on February 19. The two artists played sonatas for pianoforte and violin by Beethoven (Op. 30, No. 2, in C minor), Mozart (in E flat), and Richard Strauss (in E flat, Op. 18). Mrs. Max Mayer was, as usual, the vocalist.

At Mr. Brand Lane's concert, on February 10, the band and chorus—the former constituted of a draft of sixty from the Hallé Orchestra—engaged in a performance of Sullivan's 'Golden Legend' and of Dr. Cowen's 'John Gilpin.' The principals were Miss Gleeson-White, Miss Emily Foxcroft, Mr. Whitworth Mitton, Mr. Cuthbert Allan and Mr. Charles Tree. This was the first occasion upon which, in Manchester, dear old Cheapside John has had full instrumental honours done him in running his historic race; and the realistic humours of the orchestra greatly entertained a very large audience.

The Gentlemen's Glee Club, under the direction of Dr. Henry Watson, on February 6, successfully repeated last year's experiment of an evening devoted to old English music, with, as the programme quaintly put it, 'Ye Chest of viols, and eke ye virginals.' The harpsichord used on this occasion was one by Shudi & Broadwood, having the Venetian swell. At the Promenade Concert of February 3 the practice was continued of introducing less frequently-heard instrumental solos. Two such were played—a flute solo, written and orchestrated by Mr. M. G. Spielman, a member of the band; and a bassoon solo—Weber's 'Hungarian' Concerto. At the fourth Schiller-Anstalt concert on February 17, the Brussels String Quartet—MM. Franz Schörg, Hans Daucher, Paul Miry, and J. Gaillard—played in remarkable sympathy, and with studied incisiveness, Glazounow's Quartet in A (Op. 64), and the second of Beethoven's 'Rasoumovsky' Quartets. Fräulein Juliette Wihl, of Brussels, was solo pianist. The Vocal Society, under Dr. Henry Watson, gave the third concert of its thirty-ninth season on February 7. Mr. Edward Isaacs, in an interesting piano-forte recital on February 5, indicated a great advance in insight as well as in breadth of style, in his rendering of Beethoven's 'Sonata Appassionata.' His performance of the Liszt Rhapsody, No. 9 ('Carnaval de Pesh'), was a most brilliant performance.

Some form of memorial of the late Dr. Henry Hiles is being publicly advocated here. The one hundred and fiftieth anniversary of Mozart's birth was unnoticed in Manchester so far as performances were concerned, but a Manchester paper informed us it was being bravely commemorated in Vienna.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the concert of the Newcastle Musical Society on January 31 Mr. Alfred Wall, assisted by five local amateurs, gave a very creditable performance of Brahms's noble Sextet for strings in G. In the remaining part of the programme Mr. W. J. Dodds, also a local amateur, sang well, and Mr. Ernest Brentnall contributed piano-forte solos, besides joining Mr. Wall in Grieg's second Violin sonata.

On February 14 the Middlesbrough Musical Union performed Dvorák's *Te Deum* and Handel's 6th Chandos Anthem, these two works forming an interesting contrast. Tchaikovsky's piano-forte Concerto in B flat minor was played by Herr Wilhelm Backhaus, and the solo vocalists were Miss Jennie Taggart and Mr. H. Lane Wilson. Mr. N. Kilburn conducted.

A programme chosen by plébiscite from a list supplied to subscribers was played by the Scottish Orchestra on February 16, under the conductorship of Dr. Cowen. The result of the voting was as follows: Tchaikovsky,

4th Symphony; Wagner, 'Meistersinger' Overture and the Good Friday music from 'Parsifal'; Mendelssohn, 'Hebrides' Overture; Liszt, 'Hungarian' Rhapsody No. 1; Saint-Saëns, Serenade for violin and cor anglais; and Cowen, 'Two English Dances.' The audience was enthusiastic, and, strangely, least so with the Wagner items. Possibly the proximity of Tchaikovsky's strenuous music lessened the effect of the purely orchestral features of Wagner's works. An interesting light upon present musical taste is shown by the fact that in the symphonic list, Beethoven's 4th and Brahms's 1st Symphony came next the Tchaikovsky, while the remaining votes were apportioned in the following order: Schubert, Mendelssohn, Schumann, Mozart, Haydn, Raff and Dvorák. The concert formed one of the musical feasts provided by the Newcastle and Choral Union which are so much enjoyed and appreciated.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The most interesting recent event in local musical circles was the first visit to Norwich of Michael Zacharewitsch, the eminent violinist, on the occasion of an orchestral concert given by Mr. Ernest Harcourt, on January 25, to celebrate the opening of the new Victoria Rooms recently erected by him. M. Zacharewitsch played the first movement from Tchaikovsky's violin Concerto, and, in conjunction with Mrs. Walter Gemmer, the 'Kreutzer' Sonata and Tartini's 'Il trillo del diavolo,' and two violin solos by Cowen and Wieniawski. All these compositions were performed with great brilliancy and technical skill, and received with vociferous applause by a crowded audience. Much credit is due to Mrs. Gemmer for having undertaken the pianoforte part in the 'Kreutzer' Sonata at very short notice. Among other items of the programme were portions of Mendelssohn's oratorio 'Christus,' Handel's overture 'Ottone,' and Molière's March from 'Abraham.'

The choral society at Cromer, under the baton of Mr. A. Heath, late assistant-organist at Norwich Cathedral, gave a very successful concert on February 15, at which Sterndale Bennett's 'May Queen' was given. The chorus consisted of over a hundred voices, thirty being drawn from the adjoining town of Sheringham. Miss Mildred Rix, Mrs. J. Danaher, and Messrs. S. Hemmings and J. H. Brockbank were the vocalists.

A successful concert was also given, on February 14, by the Great Yarmouth Orchestral Society, under the direction of Mr. C. W. Moss, which showed a marked advance on the previous efforts of the Society. Miss Edith Patching and Mr. Arthur Walenn were the vocalists, and Miss Amy Flood-Porter contributed some excellent violoncello solos.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the Circus Street Hall on January 25, Mr. William Woolley's Choral Society gave a concert, when the programme was selected from works by Elgar, Brahms, Moellendorf, Stanford, Pinsuti, Leslie, Walmisley and Calcott. The performance of these excerpts was executed in a manner reflecting the greatest credit on the careful and musicianly direction of the conductor.

The first performance in Nottingham of Elgar's 'Caractacus' took place on February 8, when it was rendered by the Sacred Harmonic Society. Judging by the enthusiasm of the large audience who were present, the work is one which the Society will do well to repeat at no distant date, and the interpretation on the whole reflected great credit on all who took part. Special praise is due to the soloists, Miss Agnes Nicholls, Mr. Maxwell, Mr. Charles Knowles and Mr. Harry Dearth, of whom Mr. Knowles received quite an ovation for his singing of the part of Caractacus, and Miss Nicholls and Mr. Maxwell thoroughly roused the enthusiasm of the vast audience by their singing. To Mr. Allen Gill, the conductor, all praise must be meted, as well as to those who assisted him, for their painstaking care.

At Melbourne (Derby) 'Elijah' was given by the Glee and Madrigal Society on January 30, when the solos were sung by Madame Aston, Miss Gertrude Pegg, Mr. C. W. Skelton and Mr. James Coleman.

On February 1 at Kirton (Lincolnshire), and February 3 at Swineshead, the village Choral Societies gave a performance of Cowen's 'Rose Maiden,' under the direction of Mr. G. H. Gregory.

Of special interest to lovers of chamber music was the programme of Miss Cantelo's concert on February 16, when an opportunity was given of hearing Beethoven's Sonata for horn and pianoforte (Op. 17), as well as the Brahms Trio for pianoforte, violin and horn (Op. 40). To Herr Ferencz Hegedüs, Mr. A. Borsdorf and Miss Cantelo, these works presented no difficulties, and the result was a very fine performance. Besides the above, Herr Hegedüs was heard in Tartini's Violin concerto in D minor, and Miss Cantelo contributed a dignified and artistic performance of the Waldstein Sonata.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Choral Union is experiencing fluctuating fortunes this season. A recent 'benefit' concert, organized to reduce a heavy debt, resulted in a profit of £40 or so. Yet when the excellent Society gave (in the closing days of January) an admirable performance of Dvorák's 'Slavak Mater' and Brahms's 'Song of Destiny,' the venture was inadequately supported. A commemorative performance of the 'Jupiter' Symphony was also given under Mr. J. Duffell at the same concert. The Choral Union has a long and honoured history: its prosperity and the continuance of a valuable educational work are greatly to be desired.

The Sheffield Male Glee and Madrigal Society is another local choral body possessing strong claims to support. An enjoyable concert on February 10 proved how conscientiously old and new male-voice music is studied by the members. With a few more first-basses the little Society would be perfectly balanced. Fine tone and technique were revealed in an arrangement of 'All hail, thou queen of night,' 'Good-night, beloved' (Pinsuti), 'By Celia's arbour,' and other glees and part-songs. Mr. A. S. Burrows conducted.

An excellent performance of 'St. Paul' must be credited to the Wincobank and Blackburn Harmonic Society which, under Mr. Swaine's capable leadership, is going from strength to strength. The singing of the chorus witnessed both enthusiasm and ability. Among other notable musical events in the district has been a performance of 'Hiawatha's wedding-feast' by the Barnsley St. Cecilia Society, under Dr. Coward. Mr. John Coates was the vocalist. Stanford's motet, 'The Lord of might,' was performed at St. Mary's Church on February 18, and on the following night Smieton's 'King Arthur' was given at South Street Schools.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

The two concerts given by the Leeds Choral Union, on February 14 and 15, formed an event of special interest. Cramping so much music into two successive days may hardly be the most wholesome arrangement, but having secured the help of the Scottish Orchestra it was no doubt economic reasons which dictated the policy. Two choral works of magnitude were given: Beethoven's 9th Symphony and Verdi's Requiem, together with Dr. Cowen's 'John Gilpin' and a Mozart motet, while the orchestral pieces included Tchaikovsky's 4th Symphony and Liszt's 'Tasso,' of which brilliant performances were given. The choral singing was of a high order, and in the Requiem reached the highest level attained by this Society. Trained by Dr. Coward and conducted by Dr. Cowen, the choir's performance of Verdi's emotional music, with its stormy outbursts and vivid colour, was quite admirable. The Choral Symphony was well done, but its depth of feeling was barely realized. The soloists in the Requiem,—Miss Antonia Dolores, Miss Ravogli, Mr. Brearley and Mr. Herbert Parker—were most efficient, and Miss Dolores' fine vocal style was employed to conspicuous advantage in this music.

On January 24 the Leeds Subscription Concert consisted of orchestral music by the Hallé Orchestra under Dr. Richter, who gave us some really great performances of works which ranged from the 'Scotch Symphony' to 'Till Eulenspiegel.'

Mr. John Tchaikovsky with 'Branc' At the L conducted moduly men had many Worcest the two lit the 'Sea and Miss 'Afric' On Fel charming of the pr Municipal There was symphon given un composi example of 'Concerts whose me organ is appeared perfectly The L maintain new, pla original is strange hearing t of power played at and Bolt Dvorák's The L of part-co concert monarch Consider using un masterly solos was Parish Co to be February nes pub ties of capacity stress for Februar solos by of Miss

The E pring season. it was n Mozart' and 'Vo Angelis, romanti Russian much 'Joyev 'Casse sovem Miss N concert On I Dr. Co Bach's invited concert The pr and M febru of that Mr. H

Mr. John Dunn gave a fine and individual interpretation of Tchaikovsky's Violin concerto, and took part also in Bach's 5th 'Brandenburg' concerto.

At the Leeds Municipal Concert on February 3, Mr. Fricker conducted an Elgar programme, including the early but unduly neglected 'Froissart' Overture, which one has not had many chances of hearing since its first performance at the Worcester Festival in 1890. The 'Cockaigne' Overture, the two little pieces entitled 'Dream Children,' and three of the 'Sea Pictures' (soloist, Miss Pawson) were also given, and Miss Ella Child took the solo part in Saint-Saëns's 'Africain' fantasia, playing with grace and finish.

On February 17 a concert performance of Gounod's charming operetta 'Philémon et Baucis' took up a portion of the programme, and Mr. Elliott, the leader of the Municipal Orchestra, introduced Arensky's Violin concerto. There was a most interesting novelty in Mr. J. W. Nicholl's symphonic poem 'Alastor,' of which a fine performance was given under the composer's direction. It is a powerful composition, full of energy and vivid in colouring. Another example of contemporary work was Mr. Reginald Steggall's 'Concertstick' for organ and orchestra, a thoughtful work, whose merits it was not easy to appraise, for the Town Hall organ is not a sympathetic instrument at the best, and it appeared to the less advantage since the orchestra was never perfectly in tune with it.

The Leeds Bohemian Quartet, whose programmes maintain a judicious balance between the old and the new, played at their concert on January 31 a highly original string Quartet (in G minor) by Debussy. The work is strange in idiom, but though some passages seem on a first hearing to affect strangeness, the general impression is one of power and of a genuine individuality. The other quartets played at this concert by Messrs. Elliott, Wright, Moxon and Bolton were Beethoven's 3rd 'Rasoumovsky' and Dvorák's in E flat (Op. 51).

The Leeds Musical Union, on January 22, sang a number of part-songs of different ages and types, the interest of the concert centering in two by Cornelius, 'There was an aged monarch' and 'Never can the tear-drops tell thee.' Considering the strangeness of their idiom, they were well sung under Mr. Noel Bell's direction. Mr. Johann Rasch's masterly playing of Bach's Chaconne and other violin solos was a feature of this concert. The Annual Leeds Parish Choir Concert is an event of too domestic a nature to be of great general interest, but that given on February 8 deserves record as being the occasion of the first public appearance of Dr. Bairstow since he assumed the duties of organist of the Leeds Parish Church, in which capacity he has already given abundant evidence of his fitness for the position. The Leeds Musical Evening, on February 20, does not call for extended notice; the violin solos by Mr. Francis Macmillan and the pianoforte playing of Miss Winifred Christie being most deserving of record.

BRADFORD.

The Bradford Permanent Orchestra is adopting the plan of giving a distinctive character to each of its concerts this season. On January 27 we had a Wagner programme, but it was not forgotten that this was the 150th anniversary of Mozart's birth, so the 'Zauberflöte' overture was played, and 'Voi che sapete' sung very charmingly by Miss Hilda de Angelis, in honour of the occasion. Mr. Edward Davies, a dramatic tenor, was the other vocalist. On February 10 Russian music furnished the programme, Tchaikovsky being much in evidence, and the posthumously published 'Voyevode' overture being included, with the familiar 'Casse Noisette' and '1812.' Mr. Dunn played the first movement of the violin Concerto, and the vocalist was Miss Mildred Jones. Mr. Allen Gill conducted both concerts most ably.

On February 2 the Festival Choral Society gave, under Mr. Cowen's direction, the 'Hymn of Praise,' together with Bach's motet 'Sing ye to the Lord,' which Dr. Cowen has invited this chorus to sing at one of the London Philharmonic concerts this season. It was sung with admirable spirit. The principals were Miss Gleeson-White, Miss Nellie Judson, and Mr. Lloyd Chandos. The Subscription Concert on February 9 was miscellaneous, but the fine pianoforte playing of that great artist Madame Carreno gave it distinction. Mr. Herman Sandby played some violoncello solos with

great spirit, and the four vocalists, Miss Evangeline Florence, Miss Hilda Wilson, Mr. H. Wilde and Mr. H. Lane-Wilson joined in a most spirited performance of the last-named musician's genial song-cycle, 'Flora's holiday.' At the Harrison Concert on January 30 a young English pianist, Miss Ethel Leginska, made a good impression by her very powerful playing.

OTHER TOWNS.

York has been favoured by a visit from Mr. Hugo Becker, one of the greatest of contemporary violoncellists, who appeared at a concert given by Miss Eisele, a Leeds pianist, and took part with her in sonatas by Beethoven and Strauss, besides playing some solos in masterful style, with splendid force and rhythmical energy. On February 19 the York Symphony Society, of which Mr. T. Tertius Noble is the energetic trainer and conductor, gave an interesting concert. The feature of most general interest was a new Suite by Mr. Noble—a series of five pieces entitled respectively March, Gavotte, Lamentation, Réverie and Carnival. It is all exceedingly clever music, and the interest is well-sustained, though it is a tactical mistake to put the Réverie immediately after the Lament, both being in slow time, and without much relief or contrast. The Carnival is the most original, and picturesque and clever, while the March, which is very broad and stately, is perhaps the happiest section.

Foreign Notes.

AACHEN.

The production of a new choral work by Max Reger, 'Gesang der Verklärten' (Song of the Redeemed), Op. 71, took place at the fourth Municipal Subscription Concert under Prof. Eberhard Schwickerath, on January 18. The piece, for five-part chorus (two sopranos) and orchestra, is described as the most original and daring thing in music, and, moreover, as the most difficult which has ever been placed before a chorus. The long orchestral introduction (52 bars) is highly praised for its majestic beauty, but with the entry of the chorus the music becomes so unprecedentedly complicated and harsh, not to say ugly, that even Richard Strauss's 'Domestic' Symphony, which was played at the same concert, was welcomed as a great relief in the way of beauty and simplicity! Yet there is no denying the astonishing mastery and power displayed in Reger's work.

BARCELONA.

At the Teatro del Liceo a new opera, 'Emporium,' by Señor Enrico Morena has been successfully produced. The work is partly based on Catalonian national folk-songs and dances.

BASLE.

A new 'romantic' Symphony (the 5th, in F major), by the foremost Swiss composer, Hans Huber, has been produced by the Allgemeine Musikgesellschaft, under the direction of H. Suter. The work bears the title of 'The fiddler of Gmünd,' and has an important obligato violin solo part, thus recalling Berlioz's 'Harold' Symphony.

BAYREUTH.

This year's festival performances will take place between July 22 and August 20. 'Tristan und Isolde,' conducted by Generalmusikdirektor Felix Mottl, will be performed on July 22 and 31, and August 5, 12 and 19; 'Parsifal' is announced for July 23, and August 1, 4, 7, 8, 11 and 20. Of the 'Ring of the Nibelung' two cycles only will be given, viz., on July 25-28, and August 14-17. Dr. Hans Richter will conduct the first 'Ring' cycle and Siegfried Wagner the second, while Dr. Muck will be responsible for 'Parsifal.'

BERLIN.

Mr. Charles Williams gave a concert here on January 27, assisted by the Philharmonic orchestra. One novelty in the programme was Elgar's Introduction and Allegro for strings. The name and also the works of the composer are becoming familiar in Germany, but this was, we believe, the first time any work of his was given here under the direction of a British conductor. The programme included Brahms's 4th Symphony.

Hugo Wolf's opera 'Der Corregidor' was performed for the first time here on January 15 at the New Comic Opera

House, and very warmly received.—Rubinstein's best opera, 'The Demon,' is in preparation at the same enterprising institution. First performances are also announced of 'Romeo and Juliet in the Village,' by Fritz Delius (for the first time anywhere); 'Onkel Dazumal' (Uncle Once-upon-a-time), by Jacques Dalcroze; 'Die schwarze Nina,' by Alfred Kaiser; Leoncavallo's 'Zaza,' Filiasi's 'Manuel Menendez,' Dupont's 'The Goatherdess,' and Pizzi's 'Rosalia'—a comprehensive and attractive list if the promises made in the prospectus are only kept.—An early work of Richard Strauss—which, strange to say, is still in MS.—a Suite in B flat for wood-wind, four horns, and bass tuba, was performed at the third orchestra-chamber concert under E. N. von Reznicek, without, however, creating any deep impression.—Mr. Frederick Delius's Symphony with Chorus 'Appalachia,' produced by Professor Julius Baths at the Lower Rhenish Festival of 1905 (at Düsseldorf), was performed on February 5 by the Stern'scher Gesangsverein, and made a deep impression. The performance under Herr Oskar Fried was excellent, the glowing orchestration especially causing delight, while the originality and imagination, the daring polyphony and poetic feeling displayed in the elaborate work stamped it as a 'novelty' of quite exceptional value. When will this English composer come to his own in the land of his birth?

BREMEN.

At the Ninth Philharmonic concert, on February 13, a new symphonic poem in six parts, entitled 'Frühling, ein Kampf und Lebenslied' (Spring, a Song of strife and life), by Paul Scheinplüg, was produced.

BRESLAU.

The programme of the sixteenth Silesian Musical Festival, to be held here on July 17-19, is to include Mozart's 'Requiem,' Schumann's 'Faust,' Liszt's symphonic poem 'Prometheus,' and his chorus from Herder's 'Entfesselter Prometheus' (Prometheus unbound), Bruckner's Te Deum, Richard Strauss's 'Domestic' Symphony, the final scene from Wagner's 'Götterdämmerung,' Beethoven's 8th Symphony, a choral work, 'Sehnsucht,' by Prof. Georg Schumann, a new pianoforte Concerto by Count Hochberg, and the final scene from 'Die Meistersinger.' The chorus will number 850 voices, and the orchestra will be the Berlin Hofkapelle, under Dr. Muck.

COLOGNE.

Felix von Woyrsch's new choral work 'Totentanz' (Dance of Death), a Mysterium, was produced at the eighth Gürzenich Concert under Fritz Steinbach, and achieved a great success.

DESSAU.

'Hiarne,' the grand opera by Frau Ingeborg von Bronsart, was performed here for the first time on February 4, at the Ducal Court Theatre, with remarkable success. There can be little doubt that of all living lady composers Frau von Bronsart is *facile principessa* in the difficult field of dramatic music.

DRESDEN.

Fraulein Gertrud Steiner, a pupil of Prof. Florian Zajie, has been appointed 'Konzertmeister' (leader) of the Gewerbehaus Orchestra. She is most likely the first lady violinist to be chosen for such a post in a purely professional (and non-student) orchestra.

HALLE-ON-THE-SAALE.

A new opera, 'Cesare Borgia,' was successfully produced on February 6. The libretto is by Henrik Götz, and the music by Kappellmeister B. Dittell, the first conductor of the local theatre.

HANOVER.

At the fifth Subscription Concert, under Herr Doeber, Elgar's 'Enigma' Variations were performed here for the first time with pronounced success.

LEIPZIG.

Madame Maria Gay, the Spanish prima-donna, who appeared on London concert platforms a year or two ago, has sung 'Carmen' several times at the Municipal Theatre (conductor, Mr. Arthur Nikisch), and achieved a great success in spite, or perhaps because of, her very 'naturalistic' interpretation of the delectable heroine.—Two Symphonies by Anton Bruckner were heard here within one week, viz., the 4th (in E flat),

at the second 'modern evening' of the Winderstein Orchestra, on January 8, and the 8th (in C minor) at the twelfth Gewandhaus Concert on January 11, conducted by Arthur Nikisch. The latter performance especially, one of the great conductor's finest achievements, made a deep impression, more especially the superb reading of the slow movement, of which Nikisch—no mean judge, surely—is reported to have said that it is absolutely without a rival in the whole realm of music!

NEUCHÂTEL.

The following works have been chosen for performance at the seventh Swiss Tonkünstlerfest, viz., Symphony in F, by Peter Fassbänder; symphonic poem 'Olympischer Frühling' (Olympian spring), by Walter Courvoisier; violin Concerto by Joseph Lauber; violoncello Concerto by Emanuel Moor; 'Mortuus pro nobis,' for soli, chorus and orchestra, by Paul Brenner; a Psalm for chorus and orchestra, by Otto Barbian; 'Moisson,' for solo quartet, chorus and organ, by Ed. Combe; 'Deux Noël's,' for female chorus and orchestra, by Jacques Ehrhart; 'Die Quelle,' for tenor solo, chorus and orchestra, by Ernst Isler; and 'Das letzte Lied' (The last song), for chorus and orchestra, by Karl Vogler.

NEU STRELITZ.

'Die Strandhexe' (the Strand Witch), a new opera by J. B. Zerlett, was produced here on January 21, and met with a favourable reception.

NICE.

'William Ratcliff,' a new opera by Xavier Leroux, produced under the direction of the composer, was warmly received.

PARIS.

Schumann's masterpiece, the splendid setting of Scenes from Goethe's 'Faust,' was revived at the Lamoureux Concert of January 20. The second version of the mystic chorus, 'Das Ewig Weibliche zieht uns hinan,' was on this occasion heard for the first time in France. The performance was repeated at the following concert, on February 4. M. Chevillard conducted with loving care, and Mr. Frölich—who some years ago appeared with great success in London—was admirable in the baritone parts.—Brahms's 'Gesang der Parzen' was performed at the Conservatoire Concert of January 21, under the direction of M. Georges Marty, and on the same day a new Symphony in E minor, by M. G. Enesco, a young Roumanian violinist, was produced with great success. The work, in three movements, displays much talent, and a great deal of youthful freshness and vigour. M. Colonne secured a splendid performance.

STUTTGART.

Eugen d'Albert's musical comedy 'Flauto solo' was enthusiastically received here at its first performance in Germany. The performance, under Hofkapellmeister Pohlig, was splendid.

Country and Colonial News.

BRIEFLY SUMMARIZED.

AMERSHAM.—An excellent performance of Mendelssohn's 95th Psalm, together with part-songs, &c., was given by the newly-formed Amersham Choral Society, in the Town Hall, on February 8. The solo vocalists were the Misses Mathews, Miss Josephine Chapman and Mr. Gervase Cooper. Mrs. Mathews' string orchestra, together with the aid of Miss O. Mathews at the pianoforte, provided the accompaniments. Miss Gwendoline Griffiths played a violoncello solo, and joined the Misses Mathews in a quartet. Mr. Edward G. Croager ably conducted.

BRIGHTON.—The Sacred Harmonic Society gave a performance on February 15 of Sullivan's oratorio 'The Prodigal Son,' and Barnett's cantata 'The building of the ship.' Both choir and orchestra were alike excellent in their rendering of these works, under the firm and judicious direction of Mr. Robert Taylor. The solo vocalists were Miss Evelyn Vernham, Miss Lalla Parry, Mr. Frank Tebbutt, and Mr. Daniel Price, a thoroughly satisfactory quartet, and the performance was altogether successful.—An interesting pianoforte and vocal recital was given at the Pavilion on February 16 by Miss Adele Haas and Signor Parisotti. The

former was heard to advantage in pieces by Chopin, Liszt, Scarlatti and Schumann, and in some clever variations on the hymn-tune 'And now, O Father,' by her teacher, Mr. Willem Coenen. Signor Parisotti displayed a fine voice and cultivated style in a variety of songs, and Madame Parisotti was a sympathetic accompanist.

BROMLEY.—The recently-established Choral Society gave the first concert in the Drill Hall on January 24. The choir, which numbered eighty-five voices, sang with excellent expression 'When flowery meadows' (Palestrina), 'I saw lovely Phyllis' (Pearsall), 'Slumber song' (F. N. Lohr), 'A border raid' (Harvey Löhr), and notably Waddington's choral ballad 'John Gilpin.' There was a small string band, and the solo vocalists were Miss Perceval Allen and Mr. Franklin Clive. Mr. F. Fertel conducted with care and ability.

BURNLEY.—The Choral Society gave a performance of Elgar's 'King Olaf' in the Mechanics' Institution on February 13. The choir sang with excellent spirit and good attack, and were most ably supported by the Hallé Orchestra. Madame Emily Brown, Mr. John Harrison and Mr. Herbert Brown were the solo vocalists, and Mr. Widdop was an able conductor.

CAMBERLEY.—The Vorktown and Camberley Choral Society opened its tenth season on February 7 by a concert to the memory of its late conductor, Mr. Arthur Lake. Mozart's 12th Mass and Mendelssohn's 'Hear my prayer' were the main features of an attractive programme, which included an anthem, 'O how amiable are Thy dwellings,' composed by Mr. Lake not long before his death. The works were very creditably performed, the solo vocalists being Miss Patricia Plowman, Miss Adelaide Twort, Mr. Alexander Webster, Mr. Dan Richards and Mr. Albert Cockell. Miss Annetta Tidbury was the solo violinist. Mr. Percy D. Steele presided at the organ. The choir was supported by an excellent orchestra (ably led by Mr. T. Connor), and Mr. Hubert L. Steele conducted.

CHARLTON.—The Harmonic Society gave its annual concert on February 15. The chief items of the programme were Part I. of Mendelssohn's 'St. Paul,' and Elgar's 'Banner of St. George.' The solo vocalists were Miss Ethel Barnicott, Mrs. Mayne, Mr. Henry Plevy and Mr. S. Bishop. Mr. Frank Bartlett played Beethoven's Romance in G for violin, and Mrs. R. Stephens Dunkler's Reverie for violoncello. The singing of the choir was one of the best features of the evening. At the afternoon rehearsal Mr. J. W. Gifford, president of the Society, made a presentation, on behalf of the choir, to Mrs. MacDonald (accompanist) and Mr. F. G. Rimdon (conductor) as tokens of esteem.

CHRISTCHURCH (N.Z.).—The fourth subscription concert of the Musical Union took place in the Canterbury Hall on December 20, when, in addition to the excellent performance of the orchestra in Sullivan's 'Overture di Ballo,' an entr'acte from Massenet's 'Don Cesar de Bazan,' and Mozart's Symphony in E flat, a welcome feature of the programme was the re-introduction of part-songs by the choir. These included Elgar's 'O happy eyes,' Dudley Buck's 'Hymn to music,' 'The river floweth strong' (Rogers) and Cowen's 'Spring.' These were sung with much delicacy of expression. Dr. Bradshaw conducted.

CORSHAM.—The Choral Society gave a most successful performance of Coleridge-Taylor's 'Hiawatha' (Parts I. and II.) at the Methuen Hall on February 7. Miss Ethel Lister, Mr. George Brierley and Mr. C. E. Poole were a satisfactory trio of solo vocalists. The choir reached a high degree of excellence, and obviously had been carefully trained by the conductor, Mr. Lewin Spackman. A small but efficient orchestra was ably led by Mr. Herbert Spackman.

ELLACOMBE.—A successful concert was given by the Choral Society in the Ellacombe National Schoolroom, Torquay, on February 14. The programme included Schubert's cantata 'The Song of Miriam' and Vincent's Choral Fantasia on National Melodies. The soloists were Madame Adeline Gregory, Mr. Francis H. Fothergill and Mr. H. Tozer (vocalists), Mr. Frank Crocker (violin), and Mrs. Anderson (pianoforte). Miss Gilberthorpe and

Miss Lottie Thomas played the accompaniments on the pianoforte and harmonium respectively. Mr. Henry T. Gilberthorpe conducted.

EPFING.—The choir of the parish church gave an excellent performance of two operettas on February 7. 'The Captain of the School' (G. F. Vincent) was given by the choir-boys in the first part of the programme, and the gentlemen of the choir gave 'The Monastery,' a new work by H. J. Taylor, founded on an incident in Scott's novel of that name. The whole performance reflected much credit on the director, Mr. F. C. Thomas.

FAVERSHAM.—The Philharmonic Society gave its eleventh concert on January 23 in the Lecture Hall, when Coleridge-Taylor's 'Hiawatha' complete was performed. The choir sang throughout with admirable spirit and good attack, and the orchestra also was equally satisfactory. The solo vocalists were Miss Fanny Chetham, Mr. Fred Norcup and Mr. Jack Martin. Much credit is due to Mr. W. J. Keech, who conducted, for the successful result of his efforts.

FOLKESTONE.—Cliffe's 'Ode to the North-east wind' was performed by the Philharmonic Society on February 14. The programme included the overture to 'Masaniello' and 'Casse Noisette' Suite played by the orchestra, and the following unaccompanied part-songs: 'My love dwelt in a northern land' (Elgar), 'Drops of rain' (Lemmens), 'A spring song' (Pinsuti), 'Sweet and low' (Barnby), 'Three fishers went sailing' (Rogers); also the march and chorus from Tannhäuser, accompanied by the orchestra. Mr. H. J. Taylor was at the pianoforte, and the performance was conducted by Mr. F. E. Fletcher.

KIDDERMINSTER.—The Choral Society gave the first concert of the season on February 15. The works performed were Coleridge-Taylor's 'Death of Minnehaha' and Gade's 'Erl-King's daughter.' The principal vocalists were Miss Estelle Lemit, Miss Marie Clarson and Mr. William Higley. The choir sang with spirit and expression, and the band did full justice to the orchestration. Mr. J. Irving Glover conducted.

LANELEY.—The Tabernacle Choir gave a good performance of Barnby's 'Rebekah' on February 6, assisted by Miss Mabel Manson, Mr. James Davies, and Mr. Dan Richards. An efficient orchestra played the accompaniments, and Mr. C. Meudwy Davies conducted.

LOUTH.—The Choral Society gave its annual concert in the Town Hall on February 15, when Mendelssohn's 'Hymn of Praise' and Sterndale Bennett's 'May Queen' were performed. The chorus sang with accuracy and precision, while the orchestra, ably led by Mr. J. E. Hilton, did full justice to the symphony in the 'Hymn of Praise' and the accompaniments. The solo vocalists were Miss Jennie Ellis, Mrs. Price, Miss Dawson, Mr. Lindsey Squire and Mr. Charles Parker. Mr. Owen M. Price conducted.

OTTERY ST. MARY.—The Choral Society gave a successful concert on February 16, when Cowen's cantata 'St. John's Eve' occupied the first half of the programme. The principal vocalists were Miss Linford Brown, Miss Frodsham, Mr. A. G. Wills and Mr. S. J. Bishop. The accompaniments were played by a small and efficient orchestra, led by Miss R. Lansdown. The choir sang with intelligence and precision, and the performance reflected great credit on the conductor, Mr. R. A. Ebdon.

PERTH.—Elgar's 'Dream of Gerontius' was performed for the first time here in the City Hall, on February 20, with considerable success. The choir sang with all needful earnestness and intelligence, reflecting much credit on all concerned in the production, and the orchestra (led by Mr. Cole) was thoroughly efficient. The solo vocalists were Miss Alice Lakin, Mr. Lloyd Chandos and Mr. Robert Barnett, all of whom were successful in their interpretations of the composer's music. Mr. F. S. Graves conducted with skill and discretion.

ROSS.—The Choral Society's annual concert took place in the Corn Exchange on February 13, when the chief feature of the programme was 'Hiawatha's wedding-feast,' in which the choir and orchestra acquitted themselves successfully. Miss K. Hart was an excellent accompanist, and Mr. H. M. Goodacre conducted.

SIMON'S TOWN (CAPE COLONY).—The Philharmonic Society gave a concert on December 13 last, when the programme included Gaul's cantata 'The Holy City,' Mr. H. Austen Palmer conducted.

TORONTO.—The National Chorus gave two magnificent concerts in the Massey Hall on January 19 and 20. This splendid Chorus had the assistance of Mr. Walter Damrosch and his New York Symphony Orchestra of eighty-six members. Bridge's 'Flag of England,' in which Miss Helen Davies was the soprano soloist, received a fine rendering. Dr. C. H. Lloyd's 'Allen-a-Dale' was also much appreciated. Selections from 'Lohengrin,' 'Parsifal,' 'Die Walküre,' 'Siegfried,' and 'Die Meistersinger' received a fine interpretation by Mr. Walter Damrosch's Orchestra. At the second concert, which was purely orchestral, Miss Marie Hall received an ovation for her performance of Mendelssohn's Violin concerto. The 'Scotch' Symphony and Elgar's 'Introduction and Allegro' for strings were amongst the items most highly appreciated. Dr. Albert Ham, conductor of the National Chorus, is doing excellent work in the cause of music in Toronto.

WOKING.—The Musical Society gave its first concert of the season, under the conductorship of Mr. Patrick White, in the Public Hall on February 9. Elgar's 'Banner of St. George' and Brahms's 'Song of Destiny' were the chief items of the programme, in addition to which the full orchestra of forty-two performers (led by Mr. T. E. Gatehouse) rendered the overture 'Merry wives of Windsor' (Nicolai), 'Sigurd Jorsalfar,' Op. 56 (Grieg), 'Pomp and Circumstance' march (Elgar), and 'Scènes Pittoresques' (Massenet), with good effect. Miss Lucy France was very successful as the solo vocalist.

Answers to Correspondents.

W. G.—The anthem by Greene seems to be wrongly given in the *Globe* of February 20 last—reprinted from the same journal of February 20, 1806. It should be 'Put me not to rebuke,' not 'Rebuke me not.' The information, which refers to the service at the Chapel Royal on Ash Wednesday, 1806, states that the anthem 'was sung by Messrs. Bartleman, W. Knyvett, and Vaughan,' and that 'the Princess Charlotte of Wales, attended by the Bishop of Exeter, sat in the Royal Pew.'

OBOIST.—So far as can be ascertained, the first performances in England of Beethoven's earliest symphonies were as follows: No. 1, at Cusador's concert, Great Rooms, King's Theatre, May 18, 1803; No. 2, at a Subscription Concert and Ball held at the Russell Assembly Rooms, Great Coram Street, Russell Square, February 14, 1805; and No. 3 ('Eroica'), at one of the Vocal Concerts, Hanover Square Rooms, February 15, 1806. For further details see *THE MUSICAL TIMES* of May, 1896, p. 310.

CRAIGPARK.—For anthems with a solo (preferably for soprano, baritone, or bass) or quartet see the following: 'The Lord is my Shepherd' (H. Smart); 'Lord, I have loved the habitation' (G. W. Torrance); 'There is a green hill far away' (Gounod); 'The day is past and over' (J. C. Marks); 'Nearer, my God, to Thee' (T. Adams); 'Sing praises unto the Lord' (Gounod); 'Remember now thy Creator' (Steggall); 'Praise the Lord, O Jerusalem' (J. H. Maunder).

T. V. E.—Specifications of the organs in Westminster Abbey and the Royal Albert Hall will be found in Elliston's 'Organs and tuning' (Weekes & Co.), pp. 206 and 221. The organist of the Alexandra Palace doubtless would furnish you with the specification of the instrument over which he presides, or Messrs. Willis & Sons, the builders, might have a printed copy of the list of stops, &c.

ANDREW.—Dr. MacDowell's published compositions number sixty-two, and they are all characteristic of him. You could not do better than read the critical section of Mr. Lawrence Gilman's biography of the composer, recently published by Mr. John Lane in his 'Living Masters of Music' series; this will furnish you with the desired information.

A. M. W.—It would be advisable to inquire of the Professor of Music in the University, enclosing a stamped addressed envelope. Have you seen Sir Hubert Parry's primer 'Summary of Musical History'?

G. N. M.—Tchaikovsky's 2nd Quartett and 'Caprice Italien' are arranged for pianoforte duet, and the same composer's 'Pathetic' Symphony, Delibes's Ballet 'Sylvia,' and Dvorák's 'New World' symphony are arranged for pianoforte solo. All these may be obtained from Messrs. Novello.

F. S. P.—You will find a list of concert agents in Rudall, Carte & Co.'s 'Musical Directory.' In regard to the violinist question you ask, you might apply to the secretary of the Orchestral Union for information; address, 28, Gerrard Street, Soho, London, W.

OLD PITCH.—The *diapason normal* is A=435, C=517. This decision was arrived at in the year 1859, the result of the report of a Commission appointed by the French Government.

R. I.—The first syllable of Abraham is usually pronounced 'Aa' in singing, as the broad vowel produces a much better tone, though some vocalists adopt the English speaking pronunciation.

J. P. H.—You will probably find the organ voluntaries arranged by J. W. Elliott and John Hiles suitable for your two pupils.

REHEARSED.—We regret our inability to furnish a list of distinguished musicians who have been cremated, or who had a motor-car funeral. Ask Mr. Algernon Ashton.

J. H.—We are afraid the copies are too recent to be of any pecuniary value.

M. F. E.—The C natural is quite correct: if it were a misprint the following note would be B natural, not flat.

SPHINX.—C natural.

CONTENTS.

	Page
Hereford Cathedral (<i>Illustrated</i>)	157
John Day—A famous Music-Printer (<i>Illustrated</i>)	170
Occasional Notes (<i>with Portrait of Mr. York Bowen</i>)	174
Church and Organ Music	178
Reviews	180
Leonardo Leo	188
London Concerts	188
Suburban Concerts	191
Music in Vienna	191
" Belfast	192
" Birmingham	192
" Bristol	192
" Dublin	193
" Edinburgh	193
" Glasgow	194
" Gloucester	194
" Liverpool and District	194
" Manchester	195
" Newcastle and District	195
" Norwich and District	196
" Nottingham and District	196
" Sheffield and District	196
" Yorkshire	196
Foreign Notes	197
Country and Colonial News	198
Answers to Correspondents	200

MUSIC:

Four-part Song: 'Tis sweet to hear the merry lark.—	
John Pointer	180

TWO Extra Supplements are given with this number:

1. Portrait of John Day.
2. Anthem for Easter: 'I am He that liveth.' Oliver King.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 1, Berners Street, London, W., NOT LATER than MARCH 23.

(For Scale of charges see p. 202).

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ADAMS, JOSEPH H.—"The little Dutch tile." Song. Words by FRED. E. WEATHERLY. No. 2, in G. For Baritone. 2s.

AUSTIN, TORRINGTON—"The Lord is my Shepherd." Sacred Song. For Soprano or Tenor. 2s.

BUNTEHUDE, DIETRICH—Prelude and Fugue, in F sharp minor. Edited by JOHN E. WEST. (No. 351. Original Compositions for the Organ.) 2s.

COBBS, GERARD F.—Kyrie, Creed, Sursum Corda, and Sanctus, in C. (No. 701. Novello's Parish Choir Book.) 4d.

—Benedictus, O Salutaris, Doxology, and Agnus Dei, in C. English and Latin words. (No. 702. Novello's Parish Choir Book.) 3d.

—Pater Noster and Gloria in Excelsis, in C. (No. 703. Novello's Parish Choir Book.) 14d.

COWEN, FREDERIC H.—A Suite of Old English Dances. 1. Maypole Dance; 2. Peasants' Dance; 3. Minuet d'Amour; 4. Old Dance, with Variations. Arrangement for Pianoforte Solo by the Composer. 3s. 6d.

CRABTREE, DAVID—"A gallant am I." Song, for Baritone. 2s.

CRONK, CUTHBERT H.—Vesper (or Closing) Hymn and Three-fold Amen. On Card. 1d.

EBERLIN, J. E.—Toccata and Fugue in D minor. Edited by JOHN E. WEST. (No. 349. Original Compositions for the Organ.) 1s. 6d.

—Toccata and Fugue in A minor. Edited by JOHN E. WEST. (No. 350. Original Compositions for the Organ.) 2s.

ECCLES, HENRY—Sonata in D minor, for Violin and Pianoforte. (No. 2. Old English Violin Music. Edited by ALFRED MOFFAT.) 2s.

ETHEKINGTON, M. W.—Benedicite. On card. 2d.

—Chants for Te Deum. Two sets. On card. 2d.

EUAN-SMITH, LADY—Benediction Service, O Salutaris, Litany, and Tantum ergo. 4d.

FARMER, JOHN—"Fair Nymphs." Madrigal, for S.S.A.A.T.B. Edited by LIONEL BENSON. (No. 15. *The Oriana*.) 3d.

GERMAN, EDWARD—Welsh Rhapsody. Arranged for Military Band by DAN GODFREY. 15s.

GIBSON, HENRY—Ballata. For Violin and Pianoforte. 1s. 6d.

GRUNDY, A.—"O gentle Jesus! loving Friend." Hymn. 1d.

HART-DAVIS, C.—"The Court Card." A Musical Sketch, for Junior Classes. Book of words, 12s. 6d. per 100.

HAYWARD, REV. H. F.—"Jesus, Saviour, Lord of Grace." Hymn. 2d.

HOGG, SIDNEY R.—"The Norman Baron." For Chorus and Pianoforte. The Poem by LONGFELLOW. 1s. 6d.

HOLBROOKE, JOSEPH—"Hear, O my people." Festival Anthem. For Chorus and Quartet. (No. 531. Novello's Octavo Anthems.) 3d.

JAQUES, PERCIVAL S.—"Christ is the Foundation." Processional Hymn, for Dedication Festivals, &c. 3d.
—"Christians, sing the Incarnation." Processional hymn for Christmas tide. 3d.

LATES, JAMES—Sonata in G major, for Violin and Pianoforte. (No. 1. Old English Violin Music. Edited by ALFRED MOFFAT.) 2s.

LAURENT DE RILLÉ—"Arrival of the Conspirators." For T.T.B.B. The English words by PAUL ENGLAND. (No. 393A. *The Orpheus*.) 3d.

—"The Oath." For T.T.B.B. The English words by PAUL ENGLAND. (No. 393B. *The Orpheus*.) 4d.

DURING THE LAST MONTH—continued.

LAURENT DE RILLÉ—"A Prayer to Isis." For T.T.B.B. The English words by PAUL ENGLAND. (No. 393C. *The Orpheus*.) 2d.

—"War Song." For T.T.B.B. The English words by PAUL ENGLAND. (393D. *The Orpheus*.) 4d.

LEE, E. MARKHAM—"Ode to St. Cecilia." Song. For Tenor. 2s.

LEMARE, EDWIN H.—Impromptu in A. (No. 20. Original Compositions for the Organ by EDWIN H. LEMARE.) 1s. 6d.

LLOYD, C. H.—A set of Chants for the Psalms of the Twenty-eighth Evening. 1d.

MARGETSON, E. J.—"Far from my heavenly home." Sacred Song. For Soprano or Tenor. 2s.

MAUNDER, J. H.—"O how amiable are thy dwellings." Anthem, for s.s. (No. 25. Novello's Chorister Series of Church Music.) 3d.

MOFFAT, ALFRED—"The Bee Queen." An Operetta, for Junior Classes. Book of words, 12s. 6d. per 100.

POINTER, JOHN—"Tis sweet to hear the merry lark." Four-part Song. (No. 757. *The Musical Times*.) 14d.

REED, W. H.—"Scenes from the Ballet." Arrangement for Pianoforte Solo, by CHARLES J. WOODHOUSE. 3s.

SCHOOL MUSIC REVIEW, No. 165, contains the following music in both notations: "The lost hen." Arranged by JOHANNES BRAHMS. "Sweet Bird." Two-part Canon in the 5th below. By ARTHUR RICHARDS. "The Nightingale." Arranged by JOHANNES BRAHMS. 14d.

SCHOOL SONGS—Edited by W. G. McNAUGHT. Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo; B. Voice Parts only in Tonic Sol-fa Notation. A. B. No. 834. A Summer Evening. Two-part Song. English and German words.

KAREL BENDL 2d. —
"856. The Lamb. Trio, for S.S.A. H. WOLFORD DAVIES — 14d.

Book 145. Six Two-part Songs, by various composers 6d. —

SELBY, B. LUARD—"When summer dies." Trio, for Female Voices. (No. 359. Novello's Octavo Edition of Trios, Quartets, &c.) 3d.

TONIC SOL-FA PUBLICATIONS:—

ADDITIONAL HYMNS WITH TUNES. For use with any other Church Hymnal. 2s. 6d.

TONIC SOL-FA SERIES—Edited by W. G. McNAUGHT:—
No. 1475. Jubilate Deo, in F

ARTHUR SOMERVELL 1d.
"1481. Know ye not. Easter Anthem

EDWARD C. BAIRSTOW 14d.

"1486. A lover's counsel. For T.T.B.B.

F. H. COWEN 1d.

"1487. The minstrel's voyage. For T.T.B.B.

L. SPOHR 14d.

WELCH, H. T.—Magnificat and Nunc dimittis. Set to Single Chants. 2d.; 1s. 6d. per dozen.

WENDT, THEO—"A wink from Hesper, falling." Four part Song. (No. 995. Novello's Part-Song Book.) 2d.

—"A Ballad." For eight voices. (No. 996. Novello's Part-Song Book.) 3d.

WEST, JOHN E.—"The Lord hath done great things for us." Composed for the Jubilee Festival of the Lichfield Diocesan Association. (No. 839. Novello's Octavo Anthems.) 4d.

WILBYE, JOHN—"The Lady Oriana." Madrigal, for S.S.A.T.T.B. Edited by LIONEL BENSON. (No. 16. *The Oriana*.) 4d.

WOLSTENHOLME, W.—Polonaise. For Violin and Pianoforte. 2s.

YOUNG, DALHOUSIE—"Love and Harmony." Part-Song, for Mixed Choirs. 14d.

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

MISS ETTIE SPICE (Soprano)
MISS EMILY TANNER, L.R.A.M. (Contralto)
 Oratorios, Concerts, At Homes, &c.
 Duets a Specialty.
 74, Bromfelde Road, Clapham, S.W.

MR. A. E. MILGROM (Baritone).
 At Homes, Concerts, &c.
 Schubert Lieder a specialty.
 Terms, Press Notices, &c., 43, Burnfoot Avenue, Fulham, S.W.

MR. ANDERSON WHITELAW (Baritone)
 Oratorios, Concerts, &c. "Elijah" a specialty.
 Highly recommended. Tullisville, Uddington, N.B.

MISS GERTRUDE FLETCHER (Soprano). Pupil of Miss Anna Williams.
 Oratorios, Concerts, &c. For terms, apply, 24, Sutton Court, Chiswick, W.

"I have much pleasure in recommending Miss Gertrude Fletcher as a solo soprano. Miss Fletcher is an earnest worker, good musician, possesses an excellent voice, and would, I am sure, give satisfaction in everything she undertakes." "ALLEN GILL."

MR. HENRY SUNMAN (BASS).

Of the Gloucester, Cheltenham, and Tewkesbury Festivals, &c.
 COWEN'S "ROSE MAIDEN" (ST. ALBANS).—"Mr. Henry Sunman was the most successful of the soloists. With a fine voice of splendid power and scope, true artistic feeling pervaded all his singing, which made him indeed popular with the audience. His interpretation of the solo 'Where gloomy pine trees rustle' was a fine example of his all-round excellence, and his work with the other singers was marked with ease and skill."

"Mr. Henry Sunman's rendering of two Hungarian songs met with a very flattering reception."—*Hertfordshire Standard*, Dec. 8, 1905.

"The baritone (Mr. Henry Sunman) was an excellent artist in every respect."—*St. Albans Times*, Dec. 8, 1905.

Address, Christ Church Cathedral, Oxford.

ALTO WANTED, St. James', Sussex Gardens, W.
 Usual duties. £8 to £10. Oratorios. Also voluntary Tenors and Basses. H. Dart, 18, Randolph Road, W.

WANTED, LEADING BASS.—Sundays and
 Practice. Salary £6 per annum. Apply, Wednesday evening, 8.30. Christ Church, Endell Street, W.C.

ORGANIST and CHOIRMASTER WANTED
 for St. James' Church, Dingwall, and St. Anne's Church, Strathpeffer. Excellent field for teaching to young, energetic musician of ability. Apply, Canon Wilson, Dingwall.

ORGANIST-CHOIRMASTER.—Gentleman requires APPOINTMENT in or near London. Good Churchman. First-class choir-trainer and performer. Long experience, excellent testimonials. Would reside near church; teaching unnecessary. Organist, The Limes, Leavesden, Watford.

TO ORGANISTS.—Gentleman of considerable experience will DEPUTIZE occasionally gratis (Kensington and Hayswater). W. Rodwell, 59, Pembridge Road, W.

L.R.A.M.—Young Lady (experienced) desires VISITING ENGAGEMENT in a School for Piano, Singing, Harmony. Successes Assoc. Board. Good references. A., 13, Highgate Avenue, N.

WANTED, first-class TUNER-SALESMAN, for
 first-class position (permanent) in old-established firm. None but thoroughly efficient need apply. Must be energetic and of pleasing address. Good salary and commission, giving full scope to capable man. Send references, age, and enclose photo. W. Brunt and Sons (Tramways Centre), Bristol.

WANTED, good TUNER.—Must be thoroughly efficient. Regular. Permanency for energetic and capable man. State age, salary required, references, and enclose photo, to Old Established, W. B. S., Novello & Co., Ltd., 1, Berners Street, W.

WANTED.—Respectable ASSISTANT, Piano-
 forte Business. Board-Residence; small salary. Apply, P., Novello & Co., Ltd., 1, Berners Street, W.

THE SCHOOL MUSIC REVIEW.

ANNUAL SUBSCRIPTION, INCLUDING POSTAGE, 2s.
 PUBLISHED ON THE 1ST OF EVERY MONTH. Price 1d.

THE SCHOOL MUSIC REVIEW FOR MARCH

CONTAINS:—

EVENING SCHOOL SINGING CLASSES and CHORAL UNIONS.
 CONFERENCE OF EVENING SCHOOL AND CHORAL UNION MUSIC TEACHERS.
 VOICE PRODUCTION IN SCHOOLS.
 LONDON SUNDAY SCHOOL CHOR.
 THEORY QUESTIONS—SCOTCH EDUCATION DEPARTMENT.
 DEATH OF MR. HENRY NIXON.
 THE MUSICAL TRAINING OF PUPIL TEACHERS.
 THE RIGHT BASIS OF MUSIC IN EDUCATION.
 MUSIC IN THE NEW YORK CITY SCHOOLS.
 SCHOOL MUSIC IN GLASGOW.
 ST. MARY'S SCHOOL, MARKET WEIGHTON.
 COMPETITION NEWS.
 ANSWERS TO THEORY QUESTIONS.

THE SCHOOL MUSIC REVIEW.

THE MARCH NUMBER CONTAINS THE FOLLOWING MUSIC:—

"FALLING SNOW." Junior Union Song. By THEO WENDT.
 "SPRINGTIME." Union Song. By H. DAYAN WETTER.
 "THERE WAS A CROOKED MAN." Nursery Rhyme, with Actions. By J. W. ELLIOTT.
 EXERCISES ON THE BASS CLEF.
 SIGHT-SINGING TESTS.
 Also, EXTRA SUPPLEMENT, containing: "THE COMING OF MAY," Two-part Song. By ETHEL M. BOYCE. (No. 664. Novello's School Songs). Price 1d.

The Music and Exercises can always be obtained separately. Price 1d.
 London: NOVELLO AND COMPANY, Limited.

WANTED, an experienced TUNER and REGU-
 LATOR (permanent). None but thoroughly qualified need apply. Must be energetic and of good address. Good salary and commission. Send fullest particulars of ability, references, age, and enclose photo, to C. F. Hocking, 117, 118, Fore Street, Devonport.

A SMART CANVASSEER REQUIRED for
 Provincial house. Give fullest particulars of experience, abilities, references, and enclose photo. Good prospects for a reliable, business-like man. S. C. R., Novello & Co., Ltd., 1, Berners Street, W.

FOR SALE.—Old-established high-class PIANO-
 FORTE and TUNING BUSINESS. For particulars apply X., Novello & Co., Ltd., 1, Berners Street, W.

ORGAN for SALE (Brighton Parish Church).—
 3 complete manuals and pedals; 31 speaking stops; 11 couplers and accessories. Apply to E. Stephenson, 14, Powis Square, Brighton.

PEDAL American ORGANS, One-, Two-, and
 Three-manual, at bargain prices for cash. A 70-guinea Ester for 30 guineas. A 120-guinea for 40 guineas; a 400-guinea 3-manual and pedal, MASON & HAMLIN. Also several large Organs and Harmoniums by BELL, SMITH, KARR, ALEXANDRE, &c., at one-third usual prices. Fully warranted. Packing or carriage free. Inspection invited. Stagg, 56, Red Lion Street, Holborn. Established 1867.

EVERY ORGANIST should send for DINHAM,
 BLVTH & CO.'S Specimens and Price List (free) for Librophing Anthems, Kyries, Hymn Tunes, &c., from twenty-four Copies and upwards. 27, Fenchurch Street, London. Established 1872.

GOOD SALE. WELL REVIEWED.

Dedicated to the ORGANIST and CHOIR of S. Paul's, Brighton.

JUST AS I AM

ANTHEM FOR TENOR AND CHORUS

BY

REV. F. A. JARVIS.

Price Twopenny.

London: NOVELLO AND COMPANY, Limited.

QUINTETT
IN D MINOR

FOR

PIANOFORTE, TWO VIOLINS, VIOLA AND VIOLONCELLO

COMPOSED BY

C. VILLIERS STANFORD

(Op. 25.)

Reduced price, Fifteen Shillings net, complete.

London: NOVELLO AND COMPANY, Limited.

DR. TINDALL, A.T.C.L., COACHES, by Post. All Exams. Harmony, Counterpoint, &c. MSS. revised. Piano, Organ, Singing taught personally. MS. instructions Voice Production, &c. 112, Portdown Road, Maida Vale, W.

MR. PERCY WOOD, F.R.C.O., teaches HARMONY, COUNTERPOINT, &c., by Post, and Prepares for Examinations. COMPLETE COURSES for A.R.C.O. and F.R.C.O.: Harmony, Counterpoint, Fugue, Orchestration; also Questions on Musical History, Acoustics, Form, Organ Construction, &c. Specially written "Hints" on the R.C.O. Playing Tests sent gratis to pupils anywhere. Extract from pupil's letter: "I have passed the R.C.O. Playing Tests (Jan., 1906), but I owe it to you, as, but for your 'Hints,' I should have come to grief." Completely successful for R.C.O. in 1905 (Paper work and Playing). For F.R.C.O., inclusive terms for A.R.C.O., 1 Guinea for 10 Lessons; for F.R.C.O., 1 Guinea. Address, 8, Harley Road, Harlesden, London, N.W.

KING'S COLLEGE, CAMBRIDGE.

CHORISTERSHIPS.—A TRIAL OF VOICES, to fill Vacancies in the Choir School, will be held on Tuesday, March 13. Candidates must have a good ear and good voice, and should be between 9 and 12 years of age. For particulars, apply to the Dean. Names to be sent in by March 6.

CLIFTON COLLEGE.—SCHOLARSHIPS, June, 1906. Besides the other Scholarships open to Competition, one of £50 a year will be offered for Music to a Candidate showing also sufficient knowledge in Latin, Mathematics, English, and French. Particulars and conditions from the Head Master or Secretary, The College, Clifton, Bristol.

ST. ANDREW'S, Wells Street.—There are VACANCIES for BOYS in this Choir. Special advantages: Choir School, Free Education, Partial Board, Payment. Candidates may attend any Saturday, at 12 o'clock, for Trial of Voice. F. A. W. Docker, Organist and Choirmaster.

CHESTER CATHEDRAL.—There is a VACANCY for an ALTO LAY CLERK. Salary, £95 per ann., with a yearly bonus, and pension according to fixed scale. For full particulars, apply to the Rev. The Precentor.

WANTED, CHRISTIAN MEN AND WOMEN with Good Voices, able to read music, to join the GUINNESS MISSIONARY CHOIR, to take part in occasional Missionary Demonstrations in London. First engagement, Monday, March 26, at Exeter Hall, Strand, on the occasion of the Annual Spring Meetings of the Regions Beyond Missionary Union. Name and address should be sent at once to William Wilkes, Harley House, Bow, E., who will gladly answer any inquiry.

TENOR WANTED, for St. Stephen's, East 1st Putney. Capable of solo work, and fair reader. £14. Also vacancy for voluntary bass. Apply by letter to A. R. Saunders, F.R.C.O., Lulworth, West Side, Wandsworth Common, S.W.

ST. DAVID'S CATHEDRAL.—LAY CLERK.—BASS (not Baritone) WANTED. Communicant, under 35, opening for photographer through death of late Lay Clerk. Apply, stating age and musical qualifications to Cathedral Organist, The Close, St. David's, Pembrokeshire.

EXPERIENCED VISITING COACH, & ACCOMPANIST (A.R.A.M., A.R.C.M., Gold Medalist) (Testimonials). Transposition. Reads MS. Vocal Score. Brilliant pianist. Suburbs, Country visited. Terms from 25. an hour. Miss Jones, care of Mrs. Cannon, 1, Holmewood Road, Brixton Hill, S.W.

VOCAL STUDENTS wishing for the advantages of Good Training and, when competent, Introductions, are offered same at moderate fee. Professional Students' Monthly Recitals, at which Concert Givers can hear Artists before engaging. R.A.M., Novello & Co., Ltd., 1, Berners Street, W.

CHOIR EXCHANGE, 136, FIFTH AVE., NEW YORK.—ORGANISTS and SINGERS can secure \$400 to \$1,500 (25 to £300) salaried church positions in the United States by subscribing to the JOHN E. WEBSTER CO.'S CHOIR EXCHANGE. Organists can get appointments any time during the year. Singers are chosen (with few exceptions) by examination in New York from January to April, for 1st May yearly contracts. Subscriptions are good for one year. Write for particulars.

ENGLISH ORGANISTS PLACED IN U. S. CHURCHES BY THE EXCHANGE since May 1, 1905: William Dorey, from York; W. R. Sewell, Leicester; R. J. Potter, Conway; L. N. Bradley, Dover; Peter Le Sueur, Thames Ditton; Charles H. Ould, Hants; W. H. Baker, Dundee; Charles Nicholson, Durham; and W. R. Waghorne, Banff, at salaries \$400 to \$1,200 per annum.

ORGANIST REQUIRED, for St. George's, Battersea. Musical Services. Good Instrument. Stipend, £200. Must be competent to train boys. Apply to the Vicar.

ASSISTANT ORGANIST WANTED for London Church. Ex-Choir Boy from Cathedral or College, 16 to 18 years old. £50 per ann. State age, experience, and by whom taught. Address, W. L. Y., care Davies and Co., Advertising Agents, Finch Lane, Cornhill.

ORGANIST, in Holy Orders, M.A., Mus.B., professional training, experienced choir-trainer and recitalist, resigning Post, seeks Church APPOINTMENT. Light Parochial work, if any. London or Suburbs preferred. Oxon., Novello & Co., Ltd., 1, Berners St.

TRURO CATHEDRAL.—The ORGANIST has a VACANCY for a non-resident ARTICLED PUPIL. Dr. Monk, Pendrea, Truro.

BANGOR CATHEDRAL.—ARTICLED PUPIL (Young Gentleman) desired. Premium required. Special advantages for studying Choir-training and the Production of the Boy's Voice. Large 4-manual Organ (87 stops), by HILL. University city. Beautiful neighbourhood. List of Cathedral successes (20) on application to the Cathedral Organist, Bangor.

THE ORGANIST of St. David's Cathedral has a VACANCY for a RESIDENT PUPIL-ASSISTANT. Daily services. H. C. Morris, F.R.C.O., A.R.C.M., L.R.A.M., The Close, St. David's, Pembrokeshire.

THE ORGANIST of the Foundling has a VACANCY for an additional PUPIL ASSISTANT. One who can play a plain Service preferred. Apply by letter to Dr. Davan Wetton, 8, Marlborough Place, N.W.

ORGANIST requires PERMANENT POST in the neighbourhood of Bournemouth in September next. Excellent testimonials, good Choir-trainer, Recitalist, Composer, Conductor. An exchange might be arranged with competent musician wishing to reside in London. J. R., Cambridge Villa, Roehampton, Surrey.

ORGANIST on South Coast wishes to exchange House and Partial Duty for the month of August. The house has three reception rooms, and is situated in residential neighbourhood. Capital centre for Isle of Wight, New Forest, &c. Apply, Mus. R., care of Novello & Co., Ltd., 1, Berners Street, W.

WANTED, for a large business on the South Coast, a thoroughly competent SALESMAN. He must be of gentlemanly appearance, first-class pianist, have a thorough knowledge of Sheet Music, and be fully able to take charge of business in Manager's absence. Apply, with full particulars as to age, experience, salary required, references, &c., enclosing photo, to M. C. L., Novello & Co., Ltd., 1, Berners Street, W.

PIANO TUNER and REPAIRER desires ENGAGEMENT: especially well up in repairs of Pianos, Organs, and Harmoniums. Age 18½. E. H., 34, Gardener St., Portslade, Sussex.

FOR SALE.—The ORGAN at present in the Congregational Church, Beckenham, to make way for a larger Instrument, 8 stops on Great, 7 on Swell, 3 on Pedal, Swell Tremulant, and 4 Couplers. Prepared for Choir Organ. Can be seen and tried any time by appointment. Price £200. Apply, J. W. Lewis, 5, Crescent Road, Beckenham.

ORGANS for SALE, or payable in 10 years. Great bargains.—Grand 3-manual Organ, 36 stops, just rebuilt, with pneumatic action, price £450. New 2-manual Organs, £100, £180, £200. Good second-hand Organs, with 3 manuals, £150; 2 manuals, £85, £55; 1 manual, £45, £35, £15. Inspection invited. Monk's Organ Works, 556, Holloway Road, London, N.

MUSTEL (single-manual) ORGAN for SALE.—Perfect condition; in black case. £75. Apply, by letter, W. W. Norman, 4 and 6, Cripplegate Street, E.C.

ORGAN (Two Manuals).—Contains 17 stops and couplers, 4 composition pedals, 840 speaking pipes. Price £150. Warranted for ten years. Organist, 12, Mornington Crescent, Hampstead Road, London, N.W.

ORGAN (Two Manuals).—Built by eminent London firm. Contains 20 stops and couplers, and 8 composition pedals. Splendid opendiapason, 16-ft., on pedal organ. Warranted for ten years. Full particulars on application. Organist, 12, Mornington Crescent, Hampstead Road, London, N.W.

ORGAN (small, Two-Manual).—Contains 10 stops and couplers. Full Bourdon on pedals. Hydraulic engine (nearly new), with extra feeders. Price, complete, £75. Warranted for ten years. Organist, 12, Mornington Crescent, Hampstead Road, London, N.W.

CHAMBER ORGAN, built by MONK, of Holloway. 2 manuals and pedals; 5 stops; complete system of couplers. In perfect condition. C. H. W., 313, High Holborn, W.C.

SEVERAL Second-hand ORGANs suitable for Church, Chapel, Colleges, &c. Tubular pneumatic action applied by special device at reasonable cost to existing tracker actions. W. E. RICHARDSON & SONS, Central Organ Works, Hulme, Manchester. Established London, 1845.

ORGANS (New and Second-Hand) for SALE. Various prices. Instruments built for Church or Chamber from £50, on up-to-date principles, at Bedwell and Sons, Cambridge Organ Works, Cambridge.

9 GUINEAS.—AMERICAN ORGAN ("Santley" model), 11 stops, including two knee stops and the beautiful solo stops, voix celeste and vox humana; two octave couplers, handsome high case; in use about four months; twenty years' warranty; easy terms arranged. On approval; packing and carriage free both ways. Full price paid will be allowed within three years if exchanged for a higher-class instrument. D'Almaine and Co. (established 121 years), 91, Finsbury Pavement, City. Open till 7. Saturdays, 3.

ORGAN PEDALS to **PIANO** court your efficiency. Write for list of "O.P.C." thrice patented and the only perfect. Ainsworth, Cresdimmo Works, Brinscall, Chorley, Lancs.

ORGANS.—New Booklet, "THE MODERN ORGAN." Full of interesting information of great value to all intending purchasers of Pipe Organs. Sent free by—
POSITIVE ORGAN CO., Ltd. (Book Dept.),
Harewood Place, Regent Street, London, W.

ORGAN PRACTICE.—**ORGANISTS** can **PRAC-**
TISE on the Grand four-manual Organ by WILLIS (blown by hydraulic engines controlled from keyboard) in the Concert Hall of the Hampstead Conservatoire. The Hall is warmed by hot water. Specification of the organ, and terms of practice on application to the Secretary, Hampstead Conservatoire, Swiss Cottage, N.W.
N.B.—The Conservatoire is eight minutes by rail from Baker Street, Metropolitan Railway. Trains every ten minutes.

ORGAN PRACTICE.—Three-manual Pipe Organ for Practice—good condition; complete set of couplers; College of Organists pedals; blown by hydraulic engine. 1s. per hour. Hamilton Evans & Co., 54, London Road, Forest Hill, S.E. (1 minute from Station). Telephone—693 Sydenham.

PRACTICE ROOM for HIRE, at 304, Regent Street. Terms, 1s. per hour. Apply, Webster & Waddington, Ltd.

MUSIC STUDIOS.—Having acquired additional premises at 32-34, Wigmore Street, Mr. C. BECHSTEIN has now 16 more STUDIOS to LET to Music Teachers. For particulars, apply to the Manager, Bechstein Hall Studios, 40-32, Wigmore Street, W.

16 GUINEAS.—**PIANO, "EMPRESS" MODEL**, by D'ALMAINE (established 121 years). Solid iron frame, Upright Grand; full compass, full trichord, French check action, &c., in handsome carved case, 50 inches in height; in use only six months; sent on approval, carriage free both ways; twenty years' warranty; easy terms arranged; full price paid will be allowed if exchanged for a higher-class instrument within three years. D'Almaigne and Co. (established 121 years), 91, Finsbury Pavement, City. Open till 7, Saturdays, 3.

ON SALE.—An old-established **PIANOFORTE** and **MUSIC BUSINESS**, in large manufacturing town in Lancashire. Capital Tuning connection; capable of being greatly improved by thoroughly practical man. For particulars, apply, P. Z., Novello & Co., Ltd., 1, Berners Street, W.

FOR SALE.—A New **CHASE & BAKER PIANO** PLAYER, purchased last November. In perfect order. Open to offer. Jackson, Stationer, High Street, Hampstead.

VIRGIL PRACTICE CLAVIER, very little used. Price £2 8s. Address, Miss Erle, 1, Cambridge Gate, London, N.W.

A PAIR of ORCHESTRAL TIMPANI for SALE (PUTTER & Co.). Practically new. Apply, Dr. H. Holloway, Heathfield, Bournemouth.

MILNSBRIDGE ORCHESTRAL SOCIETY LIBRARY for SALE. In good condition. Symphonies, Concertos, Overtures, Selections, &c. No reasonable offer refused. For full list, &c., A. L. Beaumont, 35, Wood St., Longwood, Huddersfield.

WORDS FOR SONGS (Superior).—A successful writer of songs and libretti, grave and gay, offers VERSES: or will write to musical composers' ideas or metre. Canto, care of Swinburn King, Esq., Villa Luisa, Bordighera, Italy.

MUSICAL OPINION (2d.; order everywhere).—Send 4d. for new number to 35, Shos Lane, London, E.C. About 250 cols. interesting Reading and Advertisements. Founded 1876.

Auction Rooms, specially for the Sale of Musical Property.
MESSRS. PUTTICK and SIMPSON, Auctioneers, 7, Leicester Square, London, W.C., hold SPECIAL SALES of **MUSICAL INSTRUMENTS** on or about the 20th of every month. Sales of Musical Libraries, Music Plates, and Copyrights, Trade Stocks, Manufacturers' Plant, &c., are held as occasion may require. Valuations for Probate or Legacy Duty, or for Public or Private Sale. Terms on application.

NORMAN & BEARD'S
ORGAN PEDALS for PIANOFORTES
For HOME PRACTICE, with PNEUMATIC or MECHANICAL ATTACHMENT. Used and recommended by all the Leading Organists.

NORMAN & BEARD, Ltd., London, Norwich, and Glasgow.
All inquiries to be addressed to the London Factory, 19, Ferdinand Street, Chalk Farm, N.W.

NEW STOOLS.
"THE ADJUSTABLE." Reliable, comfortable. Fits any pedal board. Any height, reach, size, design, or material. Beautifully finished. For organs or pianos with pedals.

NORMAN & BEARD, Ltd., London, Norwich, and Glasgow.
All inquiries to be addressed to the London Factory, 19, Ferdinand Street, Chalk Farm, N.W.

THE OLD FIRM.

P. CONACHER & CO.,
Organ Builders,
SPRINGWOOD WORKS
HUDDERSFIELD.
TWO GOLD MEDALS.

NICHOLSON AND CO.,
ORGAN BUILDERS,
PALACE YARD, WORCESTER.
(ESTABLISHED 1841.)

Specifications and Estimates sent free.

Just Published.

SIX NEW NUMBERS OF THE VILLAGE ORGANIST A SERIES OF PIECES FOR CHURCH AND GENERAL USE

EDITED BY

F. CUNNINGHAM WOODS.

BOOK 37.

FUNERAL MUSIC.

1. Prelude on Sullivan's Tune "Fatherland" ("We are but strangers here") .. John E. West.
2. Blest are the departed ("The Last Judgment") .. Spohr.
3. I know that my Redeemer liveth ("The Messiah") .. Handel.
4. O rest in the Lord ("Elijah") .. Mendelssohn.
5. Cast thy burden upon the Lord ("Elijah") .. Mendelssohn.
6. Then shall the righteous ("Elijah") .. Mendelssohn.
7. Prelude on Dykes's Tune "Requiescat" ("Now the labourer's task is o'er") .. John E. West.
8. When called by Thee I gain Thy portal (Motet: "Come, Jesu, come") .. J. S. Bach.

BOOK 38.

1. There is a green hill far away .. Gounod.
2. Musette .. Handel.
3. Meditation .. Max Oester.
4. Solemn March .. Myles B. Foster.
5. Abandoned .. Schumann.
6. Festival Postlude .. C. Cuthbert Harris.

BOOK 39.

1. Festal Postlude .. E. Markham Lee.
2. Evening Song .. J. Warriner.
3. Gavotte ("La Bourdonnoise") .. Couperin.
4. Ave Verum .. F. A. W. Docker.
5. Yearning .. Mendelssohn.
6. Meditation .. Hugh Blair.
7. March of the Israelites from "Eli" .. Costa.

BOOK 40.

1. Præludium .. A. Herbert Brewer.
2. Air .. William Felton.
3. Réverie .. Herbert Botting.
4. Fugue .. John Gos.
5. Præludium from Mass in D .. Beethoven.
6. A Lament .. John E. West.
7. Andante Sostenuto .. Cuthbert Harris.
8. The Bride's March (*Rebekah*) .. J. Barnby.
9. Invocation .. F. A. Keene.

BOOK 41.

1. Allegro Pomposo .. Thomas Adams.
2. Adagio (Contralto Solo) (*Paradise and the Peri*) .. Schumann.
3. In the Lord put I my trust (*King Saul*) .. C. H. H. Parry.
4. Prelude .. W. John Reynolds.
5. Introductory Voluntary .. John Bennett.
6. And Israel saw that great work (Chorus) (*Israel in Egypt*) .. Handel.
7. From Thy love as a Father (*The Redemption*) .. Gounod.

BOOK 42.

1. Allegretto Giocoso .. Ernest A. Dick.
2. Romance .. E. Markham Lee.
3. Postlude .. Gustav Merkel.
4. Andante .. Adolph Hesse.
5. Pastorale .. Frederick A. Chailion.
6. Angels, ever bright and fair .. Handel.

Price One Shilling each Book.

The above Six books complete in one volume, cloth 6s.

London: NOVELLO AND COMPANY, Limited.

MUSIC FOR LENT.

*THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. BACH. 2s. 6d.; paper boards, 3s. Choruses only. Tonic Sol-fa, 1s.

*THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. BACH. Abridged, as used at St. Paul's Cathedral. Octavo, 1s. 6d. Book of Words, with Music to the Chorales, 6d.

*THE PASSION OF OUR LORD. (According to St. John.) J. S. BACH. 2s.; paper boards, 2s. 6d.; cloth, gilt, 4s.

*THE PASSION OF CHRIST. G. F. HANDEL. 3s.; paper boards, 3s. 6d.; cloth, gilt, 5s. Abridged edition for Church use, 1s.; Words only, 10s. per 100.

*THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) J. HAYDN. 2s.; paper boards, 2s. 6d.; cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) CH. GOUNOD. 1s.

*THE PASSION OF OUR LORD ("Der Tod Jesu.") C. H. GRAUN. 2s.; paper boards, 2s. 6d.; cloth, gilt, 4s. Choruses only, 1s.

THE PASSION OF OUR LORD. H. SCHÜTZ. 1s.

*PASSION MUSIC (from the Oratorio "St. Peter"). By SIR JULIUS BENEDICT. 1s. 6d.

*OUT OF DARKNESS. (Psalm cxxx.) For Soli, Chorus, and Orchestra. GEORG HENSCHEL (Op. 30). 2s. 6d.

OUT OF DARKNESS (De Profundis). (Psalm cxxx.) For Soli, Chorus, and Orchestra. Composed by CH. GOUNOD. English or Latin words. 1s.; paper boards, 1s. 6d.

*ZION'S WAYS DO LANGUAGE. Soprano Solo and Chorus, from "Gallia" (Motet). CH. GOUNOD. 1s.

MISERERE MEI, DEUS, &c., as used in St. Paul's Cathedral Lenten Services. Arranged by J. STAINER. 3d.

MISERERE MEI, DEUS. The music composed by J. BARBY. 3d.

MISERERE MEI, DEUS. Set to the well-known Ancient Chant, as arranged and harmonised by VINCENT NOVELLO. Price 2d.; Ditto, Latin words, 3d.

MISERERE MEI, DEUS. (Chant setting.) The Music composed by EDGAR PETTMAN. Price 1½d.

MISERERE MEI, DEUS. The music composed by GREGORIO ALLEGRI. Edited by GEORGE C. MARTIN. 4d.

MISERERE MEI, DEUS. The music composed by G. P. DA PALESTRINA. Edited by W. BARCLAY SQUIRE. Latin and English words. 4d.

MISERERE MEI, DEUS, in F. The music composed by F. E. GLADSTONE. Latin words, 3d.

MISERERE MEI, DEUS, in F sharp minor. The music composed by F. E. GLADSTONE. Latin words, 6d.

Orchestral Parts of the works marked * can be had.

THE STORY OF THE CROSS

FOR VOICES AND ORGAN

FOUR SETTINGS

With Short Interludes, giving opportunity for Meditation

THE WORDS BY

THE REV. E. MONRO

SET TO MUSIC BY

J. STAINER, MYLES B. FOSTER,

ARTHUR SOMERVILLE, AND J. VARLEY ROBERTS.

Price Threepence each setting. Tonic Sol-fa, Three-Halfpence.

Words only, 1s. 6d. per 100.

Large Type Edition, 2s. 6d. per 100.

THE REPROACHES

COMPOSED BY

CHARLES GOUNOD

AND

REV. J. B. DYKES.

Price Threepence each Setting.

THE BENEDICITE

SET TO MUSIC BY THE FOLLOWING
MODERN COMPOSERS.

BAIRSTOW, E. C. (on the plan of the Paragraph Psalter)	3d.
BENNETT, GEORGE J. (in E flat)	1½d.
BENNETT, GEORGE J. (in G)	1½d.
BENNETT, GEORGE J. (in D)	3d.
BEST, W. T. (in C). (Sol-fa, 1½d.)	3d.
BLAIR, HUGH (in G)	1½d.
BRIDGE, J. F., JAMES TURLE, and Dr. HAVES	1½d.
BUTTON, H. ELLIOT (in D)	1½d.
C. H. B.	1½d.
COBB, G. F. (in G)	1½d.
ELLIOTT, J. W. (in G)	1½d.
ELLIOTT, J. W. (in G)	2d.
ELLIOTT, J. W. (in G)	4d.
ELLIOTT, M. B. (in G)	1½d.
ELLIOTT, R. B. (in G)	1½d.
EYRE, ALFRED J. (in E flat). (With a Quadruple Chant for the Te Deum)	2d.
EYRE, ALFRED J. (No. 2, in F)	1½d.
FOSTER, MYLES B. (in F, Chant Form)	4d.
FROST, PERCY H. (in D)	2d.
GADSBY, HENRY (in G, Chant Form)	1½d.
GALE, C. R. (in D)	1½d.
GLADSTONE, F. E. (Chant Form)	3d.
GLADSTONE, F. E. (Unison)	1½d.
GODFREY, A. E. (in C)	3d.
GODFREY, A. E. (No. 2, in G)	3d.
HERVEY, F. A. J. (in A flat). From the Canticles (second set)	1½d.
HUGHES, W. (in E flat)	1½d.
ILIFFE, FREDERICK (No. 1, in E flat)	1½d.
LEMARE, E. H. (in B flat)	3d.
LLOYD, C. HARFORD	2d.
MACPHERSON, CHARLES (rhythmic setting)	4d.
MARTIN, G. C. (No. 1, in F; No. 2, in E flat; No. 3, in G) each	4d.
MATTHEWS, T. R. (in E flat)	1½d.
MILLER, C. E. (second setting)	2d.
PETTMAN, EDGAR (No. 1 in C; No. 2, set to Double Chants)	2d.
PETTMAN, EDGAR (in E flat)	1½d.
ROBERTS, J. VARLEY (in B flat)	4d.
SLATER, W. (in F)	1½d.
SMITH, BOYTON (in A flat)	1½d.
SMITH, CHAS. W. (in C). S.A.T.B., also simplified for S.A.T.B.	6d.
STAINER, J., and B. BLAXLAND	1½d.
STAINER, J., R. DE LACY, A. GIBBS, and F. CHAMPNEYS	1½d.
STAINER, J., W. WINN, and F. WALKER.	1½d.
STAINER, J., W. WINN, and F. WALKER (Welsh words)	1½d.
STAINER, J. (in D). (Sol-fa, 1d.)	1½d.
STEWART, C. HYLTON (on the plan of the Paragraph Psalter)	3d.
BARNBY, J.	1½d.
FOSTER, JOHN	1½d.
SMITH, MONTEM (two settings)	1½d.
TURLE, J. (two settings)	1½d.
WICKES, C. A. (two settings)	1½d.
TOZER, FERRIS (in G)	2d.
TOZER, FERRIS (in A)	2d.
WEST, JOHN E. (in G)	4d.
WEST, JOHN E. (in C)	1½d.
WOOD, W. G. (in D)	1½d.
WRIGLEY, G. F. (in G)	1½d.

ANTHEMS IN THE
LUTE SERIES.

121 Give sentence with me, O God	F. Lewis Thomas	3d.
38 Hear me, O Lord	W. H. Dixon	3d.
*107 Hear me when I call	A. W. Marchant	3d.
*13 Hear, O Lord	Michael Watson	3d.
193 Just as I am	Ferris Tozer	3d.
110 Like as the hart, O send out Thy Light	C. Lochnane	3d.
and Thy Truth		
27 Oh most Merciful	J. F. Bridge	3d.
67b O Lord, rebuke me not	Gaynor Simpson	1½d.
200 O Saving Victim	J. Lionel Bennett	3d.
113 Out of the deep have I called	Hamilton Clarke	3d.
145 Ponder my words, O Lord	Norman Hatfield	3d.
196 Remember not, Lord	J. M. Bentley	3d.
67a Rend your heart	W. H. Dixon	1½d.
*2 Seek ye the Lord	J. F. Bridge	3d.
*77 There is a green hill	Fred. H. Burdall	2d.
165 Turn Thee, O Lord	Norman Hatfield	3d.
206 Turn Thy face from my sins	Cuthbert Harris	3d.

Those marked thus * are also published in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S ANTHEMS FOR LENT.

All ye who seek for sure relief	H. M. Higgs	3d.	Let us come boldly	C. H. Lloyd	1st.
*All ye who weep	Ch. Gounod	3d.	Like as the hart	T. Adams	1st.
And Jacob was left alone	J. Stainer	6d.	Like as the hart	J. H. Clarke	3d.
And Jesus entered into the Temple	H. W. Davies	4d.	*Like as the hart	V. Novello	1st.
*Art thou weary	C. H. Lloyd	6d.	*Lord, for Thy tender mercies' sake	G. R. Farrant	1st.
*As pants the hart	Anton Dvorák	1st.	Lord, how are they increased	G. R. Farrant	1st.
At Thy feet in adoration	L. Atkins	2d.	Lord, how long wilt Thou forget me	Mendelssohn	1st.
Behold, I come quickly	J. Stainer	3d.	Lord, I call upon Thee	Ouseley, West, and Culley	each
Behold two blind men	H. Purcell	6d.	Lord, on our offences	Mendelssohn	1st.
Be merciful unto me	E. A. Sydenham	3d.	Lord, teach us to number our days (A.A.T.T.B.B.)	C. H. Lloyd	1st.
Be not Thou far from me, O God	F. W. Hird	1st.	Lord, Thou hast searched	A. Whiting	3d.
Blessed are they that mourn	A. W. Batson	3d.	Make me a clean heart	J. Barnby and A. W. Batson	each
Blessed Jesu, Fount of Mercy	Anton Dvorák	6d.	Mine eyes look unto Thee, O Lord God	H. Baker	3d.
*Bow down Thine ear	Attwood and Beale	1st.	My God, I love Thee	G. J. Bennett	3d.
*Bow Thine ear, O Lord	W. Byrd	3d.	*My God, look upon me	J. L. Hopkins	3d.
*By Babylon's wave	Ch. Gounod	6d.	*My God, look upon me	J. Reynolds	1st.
By the waters of Babylon	Boyce and H. Clarke	4d.	My soul is weary	J. C. Beckwith	1st.
*By the waters of Babylon	S. Coleridge-Taylor	3d.	O all ye that pass by	Victoria	1st.
By Thy glorious Death	Anton Dvorák	4d.	*O bountiful Jesu	J. Stainer	1st.
Call to remembrance	J. Battisbill	8d.	O come near to the Cross	Ch. Gounod	6d.
*Call to remembrance	R. Farrant	1st.	O day of penitence	Ch. Gounod	6d.
Cast me not away	C. Lee Williams	2d.	O God, Thou hast cast us out	H. Purcell	4d.
*Cast Thy burden upon the Lord	Mendelssohn	1st.	O God, whose nature	A. Gray	1st.
*Come, and let us return (Two-part Anthem)	G. A. Macfarren	2d.	O have mercy	H. Leslie	1st.
*Come, and let us return	J. Goss and W. Jackson	3d.	O harken Thou	A. Sullivan	1st.
*Come, let us worship	Palstrina	1st.	O Jesu! Victim blest	J. B. Powell	3d.
*Come now, and let us reason together	R. Briant	1st.	*O Lamb of God	J. Barnby	1st.
*Come now, and let us reason together	H. W. Waring	4d.	O Lamb of God	G. E. Lake	1st.
*Come unto Him	Ch. Gounod	2d.	*O Lord, correct me	J. Coward	1st.
*Come unto Me	Bach, Coudrey, and Elvey	each	O Lord, give ear	W. H. Cummings	2d.
*Come unto Me	H. Hiles	2d.	O Lord God of my salvation (T.T.B.B.)	E. Ford	4d.
*Come unto Me	M. Kingston and J. S. Smith	each	O Lord God, Thou strength	J. Goss	3d.
*Comfort, O Lord	W. Crotch	1st.	O Lord, look down	J. Battisbill	3d.
Comfort the soul of Thy servant (A.T.T.B.)	John E. West	4d.	*O Lord, my God	C. Malan and S. S. Wesley	each
Create in me a clean heart	Percy J. Fry	3d.	O Lord, rebuke me not	H. Lahee	1st.
Daughters of Jerusalem	G. J. Elvey	1st.	O most merciful	J. W. Elliott	1st.
Daughters of Jerusalem	H. J. King	3d.	O saving Victim	W. A. C. Cruickshank and Rossini	each
*Enter not into judgment	T. Attwood	1st.	O saving Victim	Ch. Gounod	4d.
Flee from evil	W. J. Clarke	3d.	*O saving Victim	F. Koenig	1st.
For our offences	Mendelssohn	1st.	*O saving Victim	J. Stainer	1st.
Forsake me not, O	Goss	4d.	O saving Victim	B. Tours	1st.
From the deep	Spohr	6d.	*O Saviour of the world (A.T.T.B.)	J. Goss	1st.
Give ear, O Lord	C. Oberthür	1st.	*Saviour of the world (A.T.T.B.)	J. V. Roberts	2d.
*Give ear, O Lord	T. M. Pattison	2d.	Out of the deep	F. E. Gladstone	3d.
Give ear, O Shepherd of Israel	A. Whiting	3d.	Out of the deep	G. C. Martin	6d.
Give ear unto my prayer	J. Arcadelt	1st.	Out of the deep	Mozart	1st.
God's Peace is peace eternal	Grieg	3d.	Out of the deep	J. Naylor	1st.
*God so loved the world	Goss, Kingston, and Stainer	each	Out of the deep	H. Walford Davies	4d.
*God so loved the world	J. V. Roberts	3d.	*O ye that love the Lord	S. Coleridge-Taylor	1st.
Grant, we beseech Thee	J. Booth	1st.	O ye that love the Lord	F. A. W. Docker and G. J. Elvey	each
Grant, we beseech Thee	M. Elvey	2d.	O ye that love the Lord	J. W. Elliott	1st.
Grant, we beseech Thee	J. V. Roberts	3d.	O ye that love the Lord	H. W. Waring	3d.
Have mercy upon me, O God	J. Goss	4d.	Ponder my words, O Lord	A. D. Culley	1st.
Have mercy upon me, O God	J. Barnby	1st.	*Remember not, Lord	H. Purcell	1st.
Have mercy upon me	Barnby, Pye, and Shaw	each	*Remember not thy Creator	C. Steggall	1st.
Have mercy upon me	J. White	3d.	Remember, O Lord	T. A. Walmisley	4d.
Hear me when I call	King Hall	1st.	*Render your heart	J. B. Calkin	1st.
Hear me when I call (A.T.T.B.)	T. Distin	2d.	Render your heart	J. Clippington	3d.
*Hear my prayer	J. Kent	3d.	Render your heart (Turn ye even to Me)	A. E. Godfrey	4d.
*Hear my prayer	Mendelssohn	4d.	Save me, O God	C. S. Jekyll	1st.
Hear my prayer	C. Stroud	4d.	*Seek ye the Lord	C. Bradley	1st.
Hear my prayer	Winter	1st.	Seek ye the Lord	H. Kinsey	3d.
Hear, O Lord	J. Goss	2d.	*Seek ye the Lord	J. V. Roberts	3d.
Hear, O Thou Shepherd	J. Clarke-Whitefield and T. A. Walmisley	each	Show me Thy ways	J. V. Roberts	3d.
*Hear the voice and prayer	J. L. Hopkins	1st.	Spare us, Lord, most holy	E. A. Sydenham	1st.
*Hear us, O Saviour	M. Hauptmann	1st.	*Teach me, O Lord	T. Attwood and B. Rogers	each
He in tears that soweth	F. Hiller	1st.	Teach me Thy way	W. H. Gladstone	1st.
Hide not Thy Face	K. J. Pye	2d.	Teach me Thy way, O Lord	Spohr	1st.
How long wilt Thou	Oliver King	2d.	*The Lord is high	W. H. Cummings	1st.
*Hymn of Peace	W. H. Callcott	1st.	*The path of the just	J. V. Roberts	1st.
*I came not to call the righteous	C. Vincent	3d.	*There is a green hill far away	Ch. Gounod	4d.
If any man sin	H. Hiles	1st.	*There is a green hill far away	Lord H. Somerset	1st.
*Incline Thine ear	Himmel	1st.	The Reproaches (from the "Redemption")	Ch. Gounod	3d.
In Thee, O Lord	S. Coleridge-Taylor and J. Weidman	each	*The sacrifices of God	J. B. Dykes	3d.
In Thee, O Lord	B. Tours	3d.	*The sacrifices of God	H. W. Waring	1st.
*Is it nothing to you? (S.A.T.B.)	M. B. Foster	3d.	*The sacrifices of God	H. Blair	1st.
*Is it nothing to you? (for S.A.)	M. B. Foster	3d.	*The Story of the Cross	Stainer, Somervell, Foster & Roberts	each
I will arise	C. Wood	1st.	*The Story of the Cross	H. Elliot Butten	2d.
I will cry unto God	C. Steggall	3d.	Think, good Jesu	Mozart	6d.
*I will look unto the Lord (Two-part Anthem)	G. A. Macfarren	2d.	Think not that they are blest alone	F. Brandes	2d.
*I wrestle and pray	J. C. Bach	4d.	*Through peace to light	J. H. Roberts	1st.
Jesus of Nazareth (Turbarum voices)	W. Byrd	4d.	*Through peace to light	G. M. Garrett	6d.
*Jesus, Blessed Word of God	Ch. Gounod	1st.	*Try me, O God (A.T.T.B.)	A. D. Culley	2d.
*Jesus, Lord of life and glory	G. A. Naumann	1st.	Try me, O God	C. Wood	4d.
*Jesus, Saviour, I am Thine	B. Steane	1st.	Turbarum voices (Jesus of Nazareth)	W. Byrd	4d.
*Jesus, Word of God	Gounod, Hoyte, Mozart, and White	each	Turn Thee again, O Lord	T. Attwood	1st.
*Judge me, O God	Mendelssohn	4d.	*Turn Thy face from my sins	T. Attwood and A. Sullivan	each
Judge me, O God	F. A. G. Ouseley	1st.	Turn Thy face from my sins	C. Steggall	4d.
Lead, kindly Light	R. Dunstan	3d.	Turn ye even to Me (Render your heart)	A. E. Godfrey	4d.
Lead, kindly Light	C. L. Naylor	4d.	Unto Thee have I cried	G. J. Elvey	3d.
Lead, kindly Light	Pughe-Evans	3d.	Watch ye and pray	S. S. Wesley	2d.
Lead me, Lord	J. Stainer	4d.	*Weary of earth	G. R. Farrant	2d.
Let my complaint (A.A.T.T.B.B.)	S. S. Wesley	1st.	*Weary of earth	E. Vine Hall	1st.
Let my prayer come up	E. H. Thorne	3d.	Whom the Lord loveth	C. Macpherson	3d.
Let the words of my mouth	H. Purcell	1st.	Whom the Lord loveth	C. Macpherson	3d.
Let the words of my mouth	J. Barnby	1st.	Word of God Incarnate	Ch. Gounod	3d.
Let the words of my mouth	H. Blair	1st.	Ye who from His ways have turned	Mendelssohn	3d.
Let the words of my mouth	A. D. Culley	3d.			

Anthems marked thus * to be had in Tonic Sol-fa, 1st, 1st., and 2d. each.

OLIVET TO CALVARY

A SACRED CANTATA

RECALLING SCENES IN THE LAST DAYS OF THE
SAVIOUR'S LIFE ON EARTH

FOR TWO SOLO VOICES (TENOR AND BARITONE) AND
CHORUS

INTERSPERSED WITH HYMNS TO BE SUNG BY
THE CONGREGATION.

1. ON THE WAY TO JERUSALEM. 2. BEFORE JERUSALEM.
3. IN THE TEMPLE. 4. THE MOUNT OF OLIVES.
5. A NEW COMMANDMENT. 6. GETHSEMANE.
7. BETRAYED AND FORSAKEN. 8. BEFORE PILATE.
9. THE MARCH TO CALVARY. 10. CALVARY.

THE WORDS SELECTED AND WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC BY

J. H. MAUNDER.

Score, paper cover, One Shilling and Sixpence; Paper boards,
Two Shillings.
Tonic Sol-fa, 9d. Words only, 10s. per 100.
String Parts, 21s. Wind Parts and Full Score MS.

STANDARD (London), August 1, 1904.

Mr. Maunder has long since proved his ability to write melodiously without becoming secular, and to meet the requirements of average choirs and congregations while preserving the dignity and solemnity of English Church Music. His Cantata is a happy example of his talents in these respects, and the work may be warmly recommended to the clergy and choirmasters.

DAILY TELEGRAPH (London), April 2, 1904.

The Cantata is of devotional character. Not a few of the composer's pages are effective, and show a skilful hand.

CHURCH TIMES, March 26, 1904.

The work is decidedly attractive, and should be a welcome addition to the growing stores of Passion Music. The writing is melodious, and there is considerable vigour in the chorus work.

MUSICAL OPINION, June 1, 1904.

The work is remarkably clear and effective. A feature of the Cantata is the choral writing, throughout plain and straightforward yet invariably impressive and beautiful. The solo portions reveal many points of melodic beauty and musicianly interest, and are quite in keeping with the general high tone and character of the Cantata. One does not need to be a prophet to foretell the ultimate popularity of "Olivet to Calvary" in Church singing circles.

MUSICAL NEWS, April 2, 1904.

The music which Mr. Maunder has written is marked by those qualities of appropriate expression, melodiousness, and absence of great difficulty which have made his compositions in the past so acceptable, and we are sure that this Cantata will prove very welcome. We cordially recommend it to the notice of choirmasters.

MUSICAL TIMES, March 1, 1904.

The composer has approached the subject with a full sense of responsibility and in a devotional spirit. The music is charged with that melodious attribute with which Mr. Maunder's name is favourably associated, and is free from interpretative difficulty. The Cantata is one that may be welcomed, not only for its appropriateness to the Lenten Season, but upon its own merits.

BIRMINGHAM POST, April 1, 1904.

The musical treatment is reverent, and the Cantata should be impressive.

SHEFFIELD DAILY TELEGRAPH, March 28, 1904.

The music is impressive throughout, and the work forms a notable addition to its class.

BIRMINGHAM DAILY MAIL, March 9, 1904.

A glance at the vocal score reveals a style of composition calculated to please, the various sections betraying facile and scholarly workmanship. The soli are lyrical and effective, and the Cantata throughout is written in a popular vein.

THE LADY, April 21, 1904.

Organists and choirmasters will find the Cantata excellent for uniting the choir and congregation in a common interest. . . . "Olivet to Calvary" is an excellent work for a special service of song.

LONDON: NOVELLO AND COMPANY, LIMITED.

THE CRUCIFIXION

A MEDITATION

ON THE

SACRED PASSION OF THE HOLY REDEEMER

THE WORDS SELECTED AND WRITTEN BY THE

REV. W. J. SPARROW-SIMPSON, M.A.

SET TO MUSIC BY

J. STAINER.

Vocal Score, paper cover, 1s. 6d.; paper boards, 2s.

Tonic Sol-fa, Ninepence.

Words only, with Hymn Tunes, 2d.; Tonic Sol-fa, 2d.

Words, complete, 10s. per 100; Words of Hymns, 5s. per 100.

THE CROSS OF CHRIST

WORDS SELECTED FROM THE HOLY SCRIPTURES, INTERSPERSED

WITH APPROPRIATE HYMNS, BY

W. MAURICE ADAMS

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling.

Tonic Sol-fa Edition, Sixpence.

Words only, 7s. 6d. per 100.

Also, separately from the above,
NEARER, MY GOD, TO THEE
Anthem for Soprano Solo and Chorus.
Price Threepence. Tonic Sol-fa, One Penny.

GETHSEMANE

A CHURCH CANTATA

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price Two Shillings.

Paper boards, Two Shillings and Sixpence.

String Parts, 10s. 6d. Wind Parts and Full Score, MS.

Words only, 7s. 6d. per 100.

THE LAST NIGHT AT BETHANY

A SHORT CHURCH CANTATA

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT.

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price 2s.; paper boards, 2s. 6d.

Tonic Sol-fa, One Shilling.

String Parts, 8s. 6d.; Wind Parts, 15s. 6d.; Full Score, MS.

Words only, 7s. 6d. per 100.

IS IT NOTHING TO YOU

AN EASY CANTATA

For use during the Season of Lent, and on Good Friday, specially adapted for Country Choirs

BY THE

REV. E. V. HALL, M.A.

Price Eightpence. Tonic Sol-fa, Threepence.

Words, with Music to the Hymns, price Twopence.

LONDON: NOVELLO AND COMPANY, LIMITED.

THE PASSION

A MEDITATION ON THE SUFFERINGS OF CHRIST.
FOR TWO SOLO VOICES (TENOR AND BASS) AND CHORUS

TOGETHER WITH

HYMNS TO BE SUNG BY THE CHOIR AND
CONGREGATION

BY

DR. VARLEY ROBERTS

(Organist of Magdalen College, Oxford).

Price, Paper Covers, 1s. 6d.; Paper Boards, 2s.
Words, with Hymn Tunes, price 2d.; Words only, price 1d.

London: NOVELLO AND COMPANY, Limited.

HANES Y GROES

CYFEITHIEDIG GAN

CANON WILLIAMS (CAERFYRDDIN)

Y GERDDORIAETH GAN

SYR JOHN STAINER.

Price Threepence. Tonic Sol-fa, 1½d.
Welsh words only, 1s. 6d. per 100.
Large Type Edition, 2s. 6d. per 100.

AT THE FOOT OF THE CROSS

(STABAT MATER)

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

ANTON DVOŘÁK.

(Op. 58.)

THE ENGLISH ADAPTATION BY

FRED. J. W. CROWE

(Organist of Chichester Cathedral).

THE ACCOMPANIMENTS ARRANGED FOR THE ORGAN BY
H. ELLIOT BUTTON.

NOTE.

This English version of Dvořák's "Stabat Mater" brings the beauties of the work within the reach of those who, for various reasons, prefer not to use the original Latin. The adaptation avoids the use of any passages of a controversial nature, thus making it available for use in any English place of worship; and, whilst preserving as far as possible the original rhythm, no pains have been spared to make this English version both vocal and practical.

Chichester, 1904.

F. J. W. C.

The accompaniment, while not professing to be purely an organ arrangement (which would necessitate the use of three staves), will, it is hoped, be found useful at the organ and at the same time easily playable on the piano at rehearsals.

Very few suggestions as to stops have been made, but the plain indication of the pedal part throughout the work and of the instrumentation (marked in brackets) will be a useful guide to the organist in his interpretation of this complex score.

H. E. B.

If there is one choral work of the past twenty years that can claim to have been universally and thoroughly accepted as a masterpiece by all who have any right to express an opinion, it is this most beautiful composition. Its position among the masterpieces of music is too assured to need any defence, and it may suffice to recall the fact that since it made the composer's reputation in this country, it has been heard at the Cathedral Festivals of Worcester, Hereford, Gloucester, Chester and Lincoln, at the Birmingham, Norwich, Leeds, Sheffield, and Hovingham Festivals, and, of course, in countless churches and concert-rooms, one memorable occasion being in 1891, when the composer conducted it at Cambridge, on the day when he received an honorary degree from the University. . . . The version, which is by the organist of Chichester Cathedral, Dr. Crowe, is at least a translation of the original, and not an irrelevant and absurd concoction like the unsectarian libretto, entitled "Tribulation," which one William Ball provided for Rossini's "Stabat Mater."—*Yorkshire Post*.

Price Two Shillings and Sixpence.
Tonic Sol-fa, 1s. 6d.

String Parts, 10s.; Wind Parts, 8s., 20s.; Full Score (Latin words), 45s.

London: NOVELLO AND COMPANY, Limited.

BLESSED ARE THEY THAT MOURN

MOTET

COMPOSED BY

ALFRED H. ALLEN.

"Alfred H. Allen's motet, 'Blessed are they that mourn,' is the work of an excellent musician and deserves to be known."—*Morning Post*.
"This is an interesting work, sincere in expression and technically well devised. The influence of Brahms is somewhat strong; but Mr. Allen has a good deal to say for himself, and he says it in a manner that is thoroughly musicianly. The motet should be a welcome addition to the repertoire of church choirs with ideas above — and —"
—*Oxford Magazine*.

Price Fourpence.

London: NOVELLO AND COMPANY, Limited.

EMMAUS

A BIBLICAL SCENE.

Composed for the Gloucester Musical Festival, 1901.

By A. HERBERT BREWER.

Price One Shilling and Sixpence.
Paper Boards, 2s. Tonic Sol-fa, 9d.

London: NOVELLO AND COMPANY, Limited.

NEW EDITION. NOW READY.

The very successful Lent Cantata

PENITENCE

PARDON AND

PEACE

BY

J. H. MAUNDER.

The Musical Times, 1/1/99: "An admirable example of a commendable class of Church music. Consists of writing of that melodious and effective nature for which the composer is so widely famed."
Musical Opinion, 1/2/98: "A fine Church composition."
Musical News, 15/1/98: "We have no hesitation in cordially recommending it."
Musical Standard, 5/1/98: "Deserves considerable popularity."
Organist and Choirmaster, 15/2/98: "For the music we have nothing but praise."

Birmingham Post, 5/3/98: "The music is of a high artistic value."
Liverpool Courier, 2/8/98: "A work of great merit in every respect."
Manchester Courier, 9/3/98: "It will doubtless be used in many 'quires and places where they sing.'"
Newcastle Leader, 2/3/98: "A well-written work."
Western Morning News, 25/3/98: "A good composition. Striking and original."

Chester Chronicle, 16/4/98: "A beautiful work, very tuneful, and exceedingly effective."
Lichfield Mercury, 4/2/98: "Extremely effective, containing some really beautiful music."

Journal of the Incorporated Society of Musicians, 1/2/98: "A well-written work. We can strongly recommend it."

Price, One Shilling and Sixpence.

Paper boards, 2s.; Tonic Sol-fa, 1s. Words, 2s. per 100.

Band Parts may be hired or purchased from Messrs. Goodwin and Tubb, 71, Great Queen Street, W.C.

London: NOVELLO AND COMPANY, Limited.

FOR EASTER. PRICE ONE SHILLING.

COMMUNION SERVICE

(INCLUDING BENEDICTUS AND AGNUS DEI)

By GEORGE L. MILLER, F.R.C.O.

Sung last Easter in Liverpool; Toronto, Canada; New York; Pelham Manor, N.Y.; Stamford, Conn. (with orchestra); and Chicago, Ill., U.S.A.

Orchestral Parts may be hired from the Publishers.

London: NOVELLO AND COMPANY, Limited.

In the Press.
READY EARLY IN LENT.

FATHER, FORGIVE THEM SACRED SONG

FOR TENOR OR SOPRANO

BY
WILLEM COENEN.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

Seventeenth and Eighteenth Thousand.

ALFRED R. GAUL'S PASSION SERVICE

FOR THE SEASON OF
LENT AND GOOD FRIDAY.

"Scholarly writing, combined with unmistakable talent, and eminently adapted to the purpose for which it was written and composed. The work will probably be largely used, and Mr. Gaul has to be congratulated upon another success."—*Sheffield Independent*.

"The course of sacred events connected with the Passion is laid out by the writer so as to form a series of six distinct 'scenes.' The subjects of these divisions, each occupied with a particular stage of the Mystery, are respectively—'The Traitor at the Table,' 'The Denial,' 'The Condemnation before Pilate,' 'The Mockery on Calvary,' 'The Shadow of Death,' and 'The Holy Sepulchre.' The style of the composition resembles generally that of Mr. Gaul's previous writings—the same effective, grateful part-writing, and the same expressive and melodious treatment of the solo voice. In those sections, notably that of the Unjust Condemnation, where the realistic element is predominant, the composer has manifested his ability to write with dramatic force and intensity as well as with lyric charm. In this respect the choral writing distinguished itself in comparison with that in the 'Holy City,' and other of the composer's works. Mr. Gaul has not written new hymn tunes for the author's lyrics; the tunes selected are from among those in ordinary congregational use. Altogether considered, Mr. Gaul's new work will, undoubtedly, greatly enhance his already high reputation in the line of sacred composition."—*Musical Standard*.

Price, paper cover, 2s. 6d.; paper boards, 3s.; scarlet cloth, 4s.

Words only, 7s. 6d. per 100.

The loan of Parts for a limited Orchestra—namely, Strings, 2 Flutes, 2 Clarinets, 2 Cornets, Bass Trombone or Euphonium, and Kettledrums, may be had on application to the COMPOSER, Gillott Lodge, Edgbaston.

London: NOVELLO AND COMPANY, Limited.

ANTHEMS FOR EASTER IN THE LUTE SERIES.

*75. As it began to dawn	George C. Martin	3d.
132. Awake, glad soul, awake	M. B. Foster	3d.
219. Awake, thou that sleepest	A. Redhead	3d.
40. Awake, thou that sleepest	F. C. Maker	3d.
*134. Awake up my glory	F. C. Maker	3d.
159. Behold, God is my Salvation	Wm. Smallwood	3d.
183. But Mary stood	G. Herbert Parker	3d.
207. Christ is risen	J. C. Bridge	3d.
112. Christ our Passover	A. Carnall	3d.
*135. Christ our Passover	E. Bunnett	3d.
159. Christ the Lord is risen to-day	J. F. Barnett	3d.
*123. Hallelujah! Christ is risen	R. Orlando Morgan	3d.
99. I am He that liveth	Oliver King	3d.
*111. If ye then be risen	F. Osmond Carr	3d.
*98. I have set God always before me	Wm. Smallwood	3d.
15. Let them give thanks	W. J. Westbrook	3d.
62. Not unto us, O Lord	Seymour Smith	3d.
*96. Now is Christ risen	H. E. Nichol	3d.
62. O give thanks unto the Lord	Michael Watson	3d.
161. Rejoice in the Lord, ye Righteous	E. M. Barber	3d.
147. Since by Man	H. E. Nichol	3d.
*171. Sing Praises unto the Lord	A. W. Marchant	3d.
51. Thanks be to God	Wm. Smallwood	3d.
148. The Strife is o'er	A. W. Marchant	3d.
*72. This is the day	A. R. Gaul	1 1/2d.
158. Who is like unto Thee	Ferris Tozer	3d.
172. Witnessing Thy Resurrection	H. Elliot Button	3d.

Those marked * are also published in Tonic Sol-fa.

London: NOVELLO AND COMPANY, Limited.

BENEDICITE.—Set to Anglican Triple Chant. Suits words. The occasional repetition of 3rd part has a pleasing effect, and prevents monotony. Card, 2d.

"A very useful and effective setting."—*Organist and Choirmaster*. Also, Two Sets of Chants to Te Deum. On Card, 2d. By M. W. Ethington.

London: NOVELLO AND COMPANY, Limited.

COMPOSITIONS

BY
EDWARD BUNNETT, MUS.D., CANTAB.

PART-SONGS.

Spring. Four Voices	3d.
Over hill, over dale. Four Voices	3d.
May, sweet May	3d.

SIX PASTORAL PART-SONGS. Words by E. OXFORD:—

1. O'er silvery waters .. 3d.	4. Lo! Autumn leaves .. 3d.
2. Day is dawning .. 3d.	5. Behold the moon .. 3d.
3. Sing on, sweet birds .. 3d.	6. Evening bells .. 3d.

SERVICES.

Te Deum in A. Four Voices	3d.
Benedictus in A. Four Voices	3d.
Jubilate in A. Four voices	3d.
Magnificat and Nunc dimittis in D	3d.

ANTHEMS.

Lead me in Thy truth. Lent	3d.
The Good Shepherd. Easter	3d.
If ye love Me. Whitsunday	3d.
I will magnify Thee. Whitsunday	3d.

London: NOVELLO AND COMPANY, Limited.

CHURCH MUSIC

BY
R. B. BATEMAN, MUS. B., OXON.

MAGNIFICAT AND NUNC DIMITTIS, in C	4d.
TRULY GOD IS LOVING UNTO ISRAEL. Anthem	4d.
ALL HAIL! ADORED TRINITY. Anthem	4d.

London: NOVELLO AND COMPANY, Limited.

THE STORY OF THE PASSION WITH REFERENCES FOR HOME STUDY

BY THE
REV. JOHN H. MATTHEWS, M.A.

Music and Words, 3d. Words only, 3s. per 100.

THE BISHOP OF LONDON "is much pleased with 'The Story of the Passion.'"
THE BISHOP OF LICHFIELD: "Both the words and the music give good expression to the thoughts which should be uppermost in the mind of Christ's disciples when Passiontide comes round."
THE BISHOP OF CARLISLE: "It seems . . . very suitable for use in Passion Week, and I trust that it may have a large circulation."
THE BISHOP OF MANCHESTER: "It has the great merit of being reverent in phrase, and sound in doctrine."
THE BISHOP OF OXFORD: "The references at the end seem to me a valuable addition, such as I have not seen before."
CHURCH BELLS: "A smoothly-written composition, and devotional in effect. 'The Story of the Passion' will be found useful at Good Friday Services, and the 'References for Home Study' will prove a help in private devotion."
THE CHURCH FAMILY NEWSPAPER: "This Hymn is beautifully set to music, and describes graphically the Story of the Passion. The opening verses are set to a simple but most effective air, which changes for one equally beautiful, but with a deeper note of sadness as the Betrayal is described. We wish this Hymn all the success it certainly merits, and feel confident it will be warmly commended by all who try it."
THE RECORD: "The words are of a deeply devotional character, and are set to music at once solemnizing and impressive. We doubt not that 'The Story of the Passion' will become, as soon as it is known, deservedly popular."
CHURCH TIMES: "A poem . . . of the 'Story of the Cross' type, but superior in quality both as to versification and musical composition."

ALSO

THE STORY OF THE CROSS

A FIVE-FOLD MUSICAL SETTING. By the same Composer.

Easy, pretty, congregational.

CHURCH TIMES: "One of the best." Music and Words, 3d.

CONFIRMATION

HYMN and TUNE. On Card, 1d. Leaflets, 3d. per dozen, or

1s. 6d. per 100.

MEMORIAL CARD, with ditto, border in red, and spaces for

Memorial Entries. 2d. each.

London: NOVELLO AND COMPANY, Limited.

EASTER ANTHEMS.

JUST PUBLISHED.

"KNOW YE NOT"

By EDWARD C. BAIRSTOW.

Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

*Above all praise and all majesty	Mendelssohn	1jd.	*Lord, Thy arm hath been uplifted	Spohr	2d.
*Alleluia! now is Christ risen	T. Adams	3d.	*Lo, the winter is past	B. Farebrother	3d.
*Alleluia! the Lord liveth	Cuthbert Harris	3d.	*Lo, the winter is past	H. Gadsby	3d.
*All men, all things	Mendelssohn	4d.	*Magnify His Name	G. C. Martin	4d.
As Christ was raised	G. A. Macfarren	2d.	*Morn's roseate hues	G. W. Chadwick	2d.
As it began to dawn	M. B. Foster	1jd.	*Most glorious Lord of Life	John E. West	1jd.
*As Moses lifted up the serpent	C. Vincent	3d.	*My beloved spake	H. Purcell	6d.
As we have borne	F. Gostelow	3d.	*My heart is fixed, O God	W. A. C. Cruickshank	4d.
At the Lamb's high feast	J. Barnby	1jd.	*My heart was glad	A. Carnall	4d.
At the Sepulchre	E. V. Hall	3d.	*Not unto us, O Lord	H. Gadsby	1jd.
*Awake, awake, with holy rapture sing ..	H. W. Waring	4d.	*Not unto us, O Lord	T. A. Walmisley	1jd.
*Awake, thou that sleepest	John E. West	3d.	*Not unto us, O Lord	John E. West	1jd.
*Awake up, my glory	J. Stainer	6d.	*Now dawning glows the day of days ..	David Stanley Smith	1jd.
*Awake up, my glory	J. Barnby	1jd.	*Now is Christ risen	G. B. Allen	1jd.
*Awake up, my glory	B. Haynes	1jd.	*Now is Christ risen	John E. West	1jd.
*Awake up, my glory	F. Iliffe	2d.	*Now late on the Sabbath Day	S. Coleridge-Taylor	2d.
*Be glad, O ye righteous	M. Wise	3d.	*Now on the first day of the week ..	M. Greene	4d.
*Behold, the Angel of the Lord	H. Smart	4d.	*O clap your hands	J. Stainer	6d.
*Behold the Lamb—All glory to the Lamb ..	B. Tours	1jd.	*O clap your hands (S.S.A.)	E. H. Thorne	6d.
*Blessed be the God and Father	S. S. Wesley	4d.	*O clap your hands	T. T. Trimmell	3d.
*Blessed be Thou	Kent	4d.	*O come, let us sing	M. B. Foster	3d.
*Blessing and glory	Boyce	1jd.	*O death, where is thy sting?	A. Herbert Brewer	1jd.
*Blessing, glory	B. Tours	4d.	*O death, where is thy sting?	Alfred Hollins	1jd.
*Break forth into joy	J. Barnby	1jd.	*O give thanks	J. Goss	3d.
*Break forth into joy	T. R. Prentice	6d.	*O give thanks to the Lord	S. S. Wesley	3d.
*Break forth into joy	R. S. Kane	2d.	*O give thanks to the Lord	G. J. Elvey	1jd.
*Christ being raised from the dead	G. J. Elvey	1jd.	*O give thanks unto the Lord	W. Wolstenholme	1jd.
*Christ being raised from the dead	S. Webbe	1jd.	*O voice of the Beloved	Henry John King	3d.
*Christ both died and rose	E. W. Naylor	3d.	*On the first day of the week	E. M. Lott	1jd.
*Christ is risen	G. R. J. Aitken	3d.	*Open to me the gates	F. Adlam	4d.
*Christ is risen	J. M. Crament	3d.	*Praise His awful Name	Spohr	2d.
*Christ is risen	G. J. Elvey	1jd.	*Praise Jehovah	Mendelssohn	4d.
*Christ is risen	C. W. Jordan	4d.	*Praise the Lord, ye servants	R. Steane	3d.
*Christ is risen	E. H. Thorne	1jd.	*Rejoice in the Lord	J. B. Calkin	3d.
*Christ is risen	J. V. Roberts	3d.	*Rejoice in the Lord	G. J. Elvey	1jd.
*Christ is risen	E. A. Sydenham	3d.	*Rejoice in the Lord	G. C. Martin	4d.
*Christ our Passover	J. Goss	1jd.	*Rejoice, O ye people	Mendelssohn	1jd.
*Christ our Passover	E. V. Hall	3d.	*Sing praises unto the Lord	W. A. C. Cruickshank	1jd.
*Christ our Passover	G. A. Macfarren	2d.	*Sing praises unto the Lord	Ch. Gounod	6d.
*Christ our Passover	B. Tours	1jd.	*Sing to the Lord	Mendelssohn	3d.
*Christ the Lord is risen again	E. V. Hall	4d.	*Sing ye to the Lord	C. Harford Lloyd	3d.
*Christ the Lord is risen to-day	E. V. Hall	3d.	*Ten thousand times ten thousand ..	E. Vine Hall	3d.
*Christ was delivered for our offences ..	C. H. Lloyd	1jd.	*Ten thousand times ten thousand ..	Ferris Tozer	4d.
Come, ye faithful	E. V. Hall	3d.	*Thanks be to God	J. W. Gritton	3d.
Far be sorrow, tears and sighing	E. V. Hall	3d.	*Thanks be to God	Oliver King	3d.
For it became Him	Oliver King	1jd.	*The Day of Resurrection	E. V. Hall	3d.
For us the Christ	Ch. Gounod	3d.	*The end of the Sabbath	A. Carnall	1jd.
*From Thy love as a Father	Ch. Gounod	1jd.	*The first day of the week	R. Steane	3d.
Give thanks unto God	Spohr	4d.	*The Lord hath brought us	E. H. Thorne	3d.
*God hath appointed a day	B. Tours	1jd.	*The Lord hath done great things ..	H. Smart	4d.
God, Who is rich in mercy	G. M. Garrett	1jd.	*The Lord is King	J. Pittman	1jd.
*Great is the Lord	Hayes	4d.	*The Lord is King	T. T. Trimmell	3d.
*Hallelujah!	Handel	2d.	*The Lord is my strength	S. Coleridge-Taylor	3d.
*Hallelujah! Christ is risen	R. Steane	3d.	*The Lord is my strength	W. H. Monk	1jd.
*Hearken unto Me	M. B. Foster	1jd.	*The Lord is my strength	V. Novello	1jd.
*He is risen	H. Gadsby	1jd.	*The Lord is my strength	H. Smart	1jd.
*He shall swallow up death in Victory ..	F. R. Greenish	3d.	*The Lord is risen	G. M. Garrett	4d.
I am He that liveth	T. Adams	4d.	*The Lord liveth	A. W. Marchant	3d.
*I am the Resurrection	Roland Rogers	4d.	*The Lord omnipotent reigneth ..	Thomas Adams	3d.
I declare to you the Gospel	W. A. C. Cruickshank	4d.	*The promise which was made	Ed. C. Bairstow	4d.
If Christ be not raised	Charles Macpherson	4d.	*The strain uprising	A. Sullivan	1jd.
*If we believe that Jesus died	J. Goss	1jd.	*The strife is o'er, the battle done ..	B. Luard-Selby	1jd.
*If we believe that Jesus died	G. A. Macfarren	1jd.	*The strife is o'er	R. Steane	1jd.
If ye then be risen with Christ (Two-part)	Ivor Atkins	4d.	*They have taken away my Lord ..	J. Stainer	1jd.
If ye then be risen with Christ	M. B. Foster	3d.	*This is the day	S. C. Cooke	3d.
If ye then be risen with Christ	H. M. Higgs	1jd.	*This is the day	E. V. Hall	4d.
If ye then be risen with Christ	J. Naylor	3d.	*This is the day	E. H. Lemare	4d.
I heard a great voice	G. F. Cobb	3d.	*This is the day	G. A. Macfarren	2d.
I will always give thanks	J. B. Calkin	1jd.	*This is the day	A. W. Marchant	3d.
I will always give thanks	J. Clarke-Whitfield	3d.	*This is the day	J. Sewell	2d.
I will extol Thee	C. M. Hudson	3d.	*This is the day	J. Turle	3d.
I will go unto the Altar of God	C. Harris	4d.	*Tis the spring of souls to-day (Cantata)	E. H. Lemare	1jd.
I will greatly rejoice	W. A. C. Cruickshank	4d.	*Unto the Paschal victim bring ..	John E. West	1jd.
I will love Thee, O Lord	M. Kingston	4d.	*When Christ, Who is our life, shall appear	J. F. Roberts	2d.
I will magnify Thee	W. H. Bell	1jd.	*When my soul fainted within me ..	J. F. Roberts	1jd.
I will magnify Thee	J. B. Calkin	4d.	*When the Sabbath was past	M. B. Foster	1jd.
I will magnify Thee	E. M. Lee	3d.	*Who is like unto Thee?	A. Sullivan	6d.
I will magnify Thee	B. L. Selby	1jd.	*Who shall roll us away the stone? ..	G. W. Torrance	1jd.
I will mention	A. Sullivan	6d.	*Why rage fiercely the heathen? ..	Mendelssohn	1jd.
I will sing of Thy power	M. Greene	4d.	*Why seek ye the living?	A. Alexander	3d.
I will sing of Thy power	A. Sullivan	1jd.	*Why seek ye the living? (Two-part)	M. B. Foster	3d.
*Jesus Christ is risen to-day	Alfred R. Gaul	4d.	*Why seek ye the living?	E. J. Hopkins	1jd.
*Jesus Christ is risen to-day	Oliver King	4d.	*Worthy the Lamb—Hallelujah! ..	F. Peel	4d.
*Know ye not	Edward C. Bairstow	1jd.	*Worthy is the Lamb	Crotch	3d.
Let God arise	M. Greene	6d.	*Worthy is the Lamb	J. F. Barnett	1jd.
Lord, before Thy footstool bending	Spohr	2d.	*Worthy is the Lamb	Handel	2d.
Lord Christ! when Thou hadst overcome ..	Haydn	1jd.	*Worthy is the Lamb	E. H. Thorne	3d.

Anthems marked thus * to be had in Tonic Sol-fa, 1d., 1½d., and 2d. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

THE
**PARISH CHOIR
MANUAL**
FOR
HOLY COMMUNION
CONSISTING OF
VARIOUS SETTINGS OF THE OFFICE
INCLUDING THE
BENEDICTUS QUI VENIT, AGNUS DEI,
A COMPLETE SET OF OFFERTORY SENTENCES,
AND A COMMUNION HYMN.

PRICE ONE SHILLING AND SIXPENCE.

CLOTH, TWO SHILLINGS.

TONIC SOL-FA EDITION, 1s. 6d.; CLOTH, 2s.

London: NOVELLO AND COMPANY, Limited.

Just Published.

MAGNIFICAT AND NUNC DIMITTIS
IN E FLAT

BY

EDWARD BUNNETT, MUS.D., CANTAB.

Price Threepence.

Inscribed to his Friend, Dr. C. W. PEARCE.

London: NOVELLO AND COMPANY, Limited.

Just Published.

HYMN TUNES
ORIGINAL AND SELECTED (FIRST SERIES)

COMPOSED, EDITED, AND ARRANGED BY

BASIL HARWOOD, M.A.,
(Mus. Doc., Oxon.)

- No. 1. Blessed city, heavenly Salem.
" 2. We sing the praise of Him Who died.
" 3. Now sinks in night the flaming sun.
" 4. Brief life is here our portion.
" 5. Thy hand, O God, has guided.
" 6. I heard the voice of Jesus say.
" 7. Ye servants of the Lord.
" 8. Lord Jesus, think on me.
" 9. Christians, sing the Incarnation.
" 10. The Son of God goes forth to war.

Price Sixpence.

London: NOVELLO AND COMPANY, Limited.

**NEW ANTHEMS BY
ERNEST EDWIN MITCHELL.**

JESU, THE VERY THOUGHT OF THEE. For
S. Solo, S.S.A.A. Quartet or Semi-Chorus, and Chorus (S.A.T.B.).**SUN OF MY SOUL.** For S. Solo, B. (or Contr.) Solo,
and Chorus (S.A.T.B.).**THE HEAVENLY VISION.** An easy Hymn-Anthem.
For S.A.T.B. 3d.
With Organ Accompaniment. Price Threepence each.

London: NOVELLO AND COMPANY, Limited.

GILL'S EASY VOLUNTARIES.—"Messiah,"
"Judas," "Elijah," "St. Paul," "Creation," 1s. each book.
London: NOVELLO AND COMPANY, Limited.**NEW EASTER ANTHEMS AND SERVICES, &c.**

BY

CALEB SIMPER.

Easy and Melodious. Popular and interesting.

The Anthem "We will rejoice" and No. 9 Evening Service have been
selected for a Choral Festival, 300 voices.**WE WILL REJOICE.** Easter. New. 5th 1000 3d.

This splendid Anthem is already in great demand.

HE HATH DONE WONDERS. Easter. 14th 1000 already 3d.**THE LORD IS RISEN INDEED.** Easter. 11th 1000 3d.**OUR HELP AND SHIELD.** Festivals. Just published 3d.

This is a very telling and effective Anthem.

GRAND NEW TE DEUM. Service setting No. 5 4d.**NEW EASY HOLY COMMUNION SERVICE IN A FLAT** 4d.

Can be sung in Harmony or Unison when desired.

NEW MAGNIFICAT AND NUNC DIMITTIS. No. 9, in E flat 4d.**NEW ANNIVERSARY SELECTION.** No. 13. Nine pieces 2d.**THREE NEW VESPERS (on Cards).** Nos. 3, 4 and 5 .. each .. 1d.**THE STORY OF THE CRUCIFIXION.** Lenten Devotion 6d.

Words, 7s. per 100. A short and easy work suitable for Holy

Week. Occupies about 20 minutes and contains Solos and

Choruses.

THE COMPOSER, Caleb Simper, "Killbarnie," Barnstaple, will send

Choirmasters (state what Church) Specimen copies at half-

price of any of the above Compositions.

A JOYFUL THANKSGIVING. New Cantata 1s. 6d.

Specimen copy, 6d. Fourth thousand now ready.

TWO NEWEST VOLUNTARY BOOKS. Nos. 6 and 7, each 1s. 6d.

Wonderfully popular. Over 90 Editions of the series issued.

Written on two staves, with pedal part indicated.

CALEB SIMPER, "Killbarnie," Barnstaple.

London: WEEKES & CO., 14, Hanover Street, Regent Street, W.

Chicago, U.S.A.: CLAYTON F. SUMMY CO., 220, Wabash Avenue.

NEW EASTER ANTHEMS, &c.

Very effective, and not difficult.

Appreciated by Clergy, Choirs, and Congregations.

COMPOSED BY EDWYN A. CLARE.

HALLELUJAH! KING OF KINGS. 10th 1000 3d.**HE IS RISEN.** 20th 1000. WHY SEEK YE? 15th 1000 .. each .. 3d.**THANKS BE TO GOD.** 11th 1000 3d.**NOW IS CHRIST RISEN.** 12th 1000. 3d. **BENEDICTE IN D.** 6th 1000 .. 3d.**CHRIST SHALL GIVE THEE LIGHT.** 13th 1000 3d.**HALLELUJAH! NOW IS CHRIST RISEN.** 12th 1000 3d.**FAVOURITE MAGNIFICAT AND NUNC DIMITTIS IN D.** 10th 1000 .. 4d.**PRaise THE LORD, O JERUSALEM.** Festivals. 33rd 1000 .. 3d.**THE LORD REIGNETH.** Festivals. 12th 1000. 3d.

London: NOVELLO AND COMPANY, Limited, 1, Berners Street, W.

Popular Part-Songs for S.A.T.B.

By W. W. PEARSON.

Nymphs of the Ocean .. 3d. **Under the Trees** .. 2d.**The Skaters** 3d. **The Oyster Dredgers** .. 2d.**The Lake** 3d. **Evening** 2d.***Tis Morn** 3d. **Sweet to live (40th thou.)** .. 2d.**Sweet Spring (Madrigal)** .. 3d. ***Welcome, young Spring!** .. 2d.**The River** 3d. ***The Anglers (14th thou.)** .. 2d.**Over the mountain side** .. 3d. **The Dream of Home** .. 2d.**Soul of living music** .. 3d. **Summer and Winter** .. 2d.**The Stormy Petrel** .. 3d. ***Departed Joys** .. 2d.**The Coral Grove** 3d. **There's beauty in the deep** .. 2d.**Pibroch of Donuil Dhu** .. 3d. **Soldier, rest!** 1d.**Blow, Western Wind!** .. 3d. **Woods in Winter** .. 1d.**Stars of the Night** 3d. **Autumn** 1d.**HUMOROUS PART-SONGS.*****Three Doughtie Men (60th** 3d. ***Ben Bowlegs (10th thou.)** .. 3d.**thousand).** 3d. **The Carrion Crow** 3d.**Three Children Sliding (12th** 3d. **Call John! (6th thou.)** .. 3d.**thousand).** 3d. **Three Merry Fishers** .. 3d.**A Ryghte Merrie Geste** .. 4d. **The Cuckoo Clock (just** .. 3d.**The Snow-white Doe** .. 4d. **published)** 3d.**DESCRIPTIVE CHORUSES.**

With Pianoforte or Orchestral Accompaniments.

The Iron Horse 4d. **The Ocean** 3d.**Off to Sea** 4d. ***The Ironfounders (42nd** .. 3d.**Jäger Chorus** 3d. **thousand).** 3d.**The Lifeboat** 4d. **The Cyclists** 4d.

Orchestral Parts on application to the COMPOSER, Elmhurst, Dereham.

Tonic Sol-fa Editions at half the above prices of those marked *.

London: NOVELLO AND COMPANY, Limited.

Eighth Thousand.

MAGNIFICAT AND NUNC DIMITTIS in E flat

By WILLIAM S. VINNING, Mus. Bac., Cantab. Price 3d.

London: NOVELLO AND COMPANY, Limited.

TO CHORAL AND ORCHESTRAL SOCIETIES.

SEVERAL CHORAL WORKS, PART-SONGS,**and ORCHESTRAL WORKS FOR SALE.** Applications for

Lists to Dr. Bunnett, Cathedral Close, Norwich.

NOVELLO'S CHORISTER SERIES OF CHURCH MUSIC.

There are many Churches and some Colleges and Schools where a daily or occasional service is sung by boys only. The "Chorister Series" furnishes the necessary music for such occasions. It includes Responses, Services—Matins, Communion and Evensong, also Wedding and Funeral Services—and Anthems, all specially composed for equal voices. It need hardly be said that the "Chorister Series" meets the requirements of Ladies' Colleges and Schools where a choral service is in vogue.

1.	VERSICLES AND RESPONSES	A. H. BREWER	2d.
2.	BLESSED ARE THEY THAT DWELL IN THY HOUSE	J. BRAHMS	4d.
3.	KYRIE AND CREED	A. H. D. PRENDERGAST	4d.
4.	SANCTUS AND GLORIA	A. H. D. PRENDERGAST	6d.
5.	BENEDICTUS AND AGNUS DEI	A. H. D. PRENDERGAST	2d.
6.	MAGNIFICAT AND NUNC DIMITTIS IN G	JOHN E. WEST	4d.
7.	LO! FROM THE HILLS MY HELP DESCENDS	R. F. M. AKERMAN	3d.
8.	HEAR MY PRAYER, O LORD	MENDELSSOHN	3d.
9.	O PRAISE THE LORD	MENDELSSOHN	4d.
10.	O LORD, THOU HAST SEARCHED ME OUT	MENDELSSOHN	6d.
11.	GOD SAVE THE KING ... ..	...	1½d.
12.	HE IN TEARS THAT SOWETH... ..	F. HILLER	1½d.
13.	O PERFECT LOVE (Wedding Hymn)	J. BARNEY	1½d.
14.	THE LORD IS MY SHEPHERD	H. SMART	3d.
15.	YE SHALL DWELL IN THE LAND (Harvest Anthem)	J. STAINER	1½d.
16.	SHORT COMMUNION SERVICE IN E FLAT	B. LUARD-SELBY	4d.
17.	THE NIGHT IS FAR SPENT (Advent)	M. B. FOSTER	3d.
18.	THERE WERE SHEPHERDS (Christmas)	M. B. FOSTER	3d.
19.	IS IT NOTHING TO YOU? (Lent or Good Friday)	M. B. FOSTER	3d.
20.	WHY SEEK YE THE LIVING AMONG THE DEAD? (Easter)	M. B. FOSTER	3d.
21.	IF YE THEN BE RISEN WITH CHRIST (Ascensiontide)	M. B. FOSTER	3d.
22.	EYE HATH NOT SEEN NOR EAR HEARD (Whitsuntide)... ..	M. B. FOSTER	3d.
23.	BY BABYLON'S WATERS	H. SMART	3d.
24.	MARRIAGE SERVICE (<i>in the Press</i>)	HUGH BLAIR	...
25.	O HOW AMIABLE	J. H. MAUNDER	3d.

(To be continued.)

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

NOW READY.

THE COUNCIL SCHOOL HYMN BOOK

A COLLECTION OF HYMNS, WITH PRAYERS,
FOR USE IN COUNCIL SCHOOLS

COMPILED TO MEET THE PARTICULAR NEEDS OF THE NEW EDUCATION
AUTHORITIES ESTABLISHED BY THE ACT OF 1902.

PRICES.

- a. Words and Tunes with complete Accompaniment, the usual hymnal form, price 2s. 6d.
b. The Words with the Melody only (staff and tonic sol-fa notations combined), for the use of the children, price 1s.
c. Words only (limp cloth), 6d.

PREFATORY NOTE TO THE MUSIC EDITION.

The music of the Council School Hymn Book has been selected for its melodic interest and general suitability to children's voices. These essentials have been kept steadily in view as regards the new tunes composed expressly for the book, wherein many well-established favourites find a place. It will be observed that some of the tunes appear in lower keys than usual in order that young voices may not be unduly strained.

Every care has been taken to make the music of the book acceptable to teachers as well as children, in the hope that daily hymn-singing may become a specially enjoyable feature of school life.

The Hymns (150) chosen are those of proved value and reputation, including such Hymns as embody principles like the love of country and the duty of good citizenship. New Hymns have been specially written for the book by the Bishop of Durham, Mr. Arthur C. Benson, Dr. T. W. Jex-Blake, and others.

Prayers for the opening and closing of school form an Appendix to the book.

To meet the requirements of Education Authorities the publishers are prepared to issue the book with special name and title for different Councils and localities.

PRESS NOTICES.

THE GUARDIAN.

This little book is excellent for the purpose announced by its title. The hymns which it contains are very suitable for a Christian School; and it would not be easy to show that any old favourites have been shut out which ought to have been included, nor that many which are below what a hymn for children should be, have crept in.

CHRISTIAN WORLD.

Outwardly unpretentious, "The Council School Hymn Book" will be eagerly scanned by those who know how important it is to preserve unity and wholeness in hymns that are often sung by children. Put briefly, the aim of the editors has been to avoid sectarianism and dogmatism; and they have succeeded so well as to prompt the wish that this book could displace those in use at the average Sunday school.

THE BOOKSELLER.

We do not think that a better hymnal for use in public elementary schools than the present could be wished or hoped for. The editors, it is sufficiently clear, were bound in such a publication to exclude strictly denominational hymns, and to select those only which express the central truths of religion. This they have consistently done throughout, and have at the same time admirably suited the varied collection to the capacities of the young. Such classics as "The spacious firmament on high" (Addison), "Hark! the herald angels sing" (C. Wesley), "Let us with a glad mind" (Milton), and other more modern hymns, of which the inclusion has been permitted by the Rev. S. Baring-Gould, the Rev. J. Page Hopps, and Miss Betham-Edwards, among other writers; and the prayers at the end of the collection (and chosen on the same principle) for the opening and closing of school, and for certain special occasions, will be found well adapted to their object.

THE SCHOOLMISTRESS.

The editors of this beautiful collection of hymns have done their work well, and have thoroughly carried out their aims in including only those hymns which express the central truths of religion, and in making the collection as large and varied as possible, consistently with the maintenance of a high literary standard.

BRISTOL TIMES AND MIRROR.

"The Council School Hymn Book" contains well and widely-chosen hymns, which express the central truths of religion, and are within the comprehension, and suited to the capacities, of children. At the end are prayers for the opening and closing of school, which have been selected on the same principle as the hymns. The collection is an admirable one, and deserves to be generally adopted.

THE SCOTSMAN.

A useful little compilation for elementary schools. It is handy, well edited, and well printed, and has no particular denominational tendency.

WESTERN MORNING NEWS.

Whoever were the compilers of this book, they have discharged their task very well. The 150 hymns selected express the central truths of the Christian Faith, and with one or two exceptions are just suited to the comprehension of the children for whom the selection is intended. As should be, catholicity is the note of the book; cheek by jowl we find John Bunyan and John Keble; Walsham How and J. Montgomery; T. Kelly and F. W. Faber; J. Page Hopps and R. S. Hawker; C. Wesley and J. M. Neale; Bishop Wordsworth and John Milton; Baring-Gould and Isaac Watts. How's Diamond Jubilee Hymn, "O King of kings" appropriately finds its place, and perhaps Kipling's "Recessional" might have been included also. The short prayers at the end of the book are drawn up on the same broad principle as the hymns, and some special ones are added for "Our Country," "before and after holidays," for times of "dangerous sickness," and for those connected with the school who are in "trouble or sorrow." Altogether the compilation is a model of what such a book should be, and it richly deserves the widest use in the Council schools of the land.

LONDON: NOVELLO AND COMPANY, LIMITED.

THE ORIANA

COLLECTION OF EARLY MADRIGALS

BRITISH AND FOREIGN.

* * The first twenty-five numbers of the collection will consist of a re-edition (by Mr. Lionel Benson) of *The Triumphs of Oriana*, first published in London by Thomas Morley, 1601. Nos. 26-29 were apparently composed for the same series, but were not included in the first edition.

- | | | | | |
|---------------------------------|--|----------------|-------------------|-----|
| 1. | HENCE, STARS, YOU DAZZLE BUT THE SIGHT | (5 voices) ... | MICHAEL ESTE | 3d. |
| 2. | WITH ANGEL'S FACE AND BRIGHTNESS... | (") ... | DANIEL NORCOME | 3d. |
| 3. | LIGHTLY SHE TRIPPED O'ER THE DALES | (") ... | JOHN MUNDY | 4d. |
| 4. | LONG LIVE FAIR ORIANA | (") ... | ELLIS GIBBONS | 3d. |
| 5. | ALL CREATURES NOW ARE MERRY-MINDED | (") ... | JOHN BENET | 3d. |
| 6. | FAIR ORIANA, BEAUTY'S QUEEN ... | (") ... | JOHN HILTON | 3d. |
| 7. | THE NYMPHS AND SHEPHERDS DANCED | (") ... | GEORGE MARSON | 3d. |
| 8. | CALM WAS THE AIR | (") ... | RICHARD CARLTON | 4d. |
| 9. | THUS BONNY-BOOTS | (") ... | JOHN HOLMES | 3d. |
| 10. | SING, SHEPHERDS ALL | (") ... | RICHARD NICOLSON | 6d. |
| 11. | THE FAUNS AND SATYRS TRIPPING ... | (") ... | THOMAS TOMKINS | 6d. |
| 12. | COME, GENTLE SWAINS | (") ... | MICHAEL CAVENDISH | 3d. |
| 13. | WITH WREATHS OF ROSE AND LAUREL | (") ... | WILLIAM COBBOLD | 3d. |
| 14. | ARISE, AWAKE, YOU SILLY SHEPHERDS | (") ... | THOMAS MORLEY | 4d. |
| 15. | FAIR NYMPHS | (6 ") ... | JOHN FARMER | 3d. |
| 16. | THE LADY ORIANA | (") ... | JOHN WILBYE | 4d. |
| 17-29. (<i>In the Press.</i>) | | | | |
| 30. | LADY, YOUR EYE... .. | (5 ") ... | THOMAS WHEELKES | 3d. |
| 31. | PHILLIDA, COME TELL TO ME | (") ... | ORAZIO VECCHI | 3d. |
| 32. | THIS SWEET AND MERRY MONTH OF MAY | (4 ") ... | WILLIAM BYRD | 3d. |
| 33. | TRUST NOT TOO MUCH, FAIR YOUTH ... | (5 ") ... | ORLANDO GIBBONS | 4d. |
| 34. | SWEET LOVE, IF THOU WILT GAIN ... | (6 ") ... | JOHN WILBYE | 3d. |
| 35. | WHEN SHALL MY WRETCHED LIFE ... | (6 ") ... | JOHN WILBYE | 3d. |
| 36. | O FLY NOT, LOVE | (5 ") ... | THOMAS BATESON | 3d. |
| 37. | LO! COUNTRY SPORTS | (4 ") ... | THOMAS WHEELKES | 2d. |
| 38. | ADIEU, SWEET AMARILLIS | (4 ") ... | JOHN WILBYE | 2d. |
| 39. | LOVE NOT ME FOR COMELY GRACE ... | (4 ") ... | JOHN WILBYE | 3d. |
| 40. | YE THAT DO LIVE IN PLEASURES PLENTY | (5 ") ... | JOHN WILBYE | 3d. |
| 41. | THOSE SWEET, DELIGHTFUL LILLIES ... | (4 ") ... | THOMAS BATESON | 3d. |
| 42. | SISTER, AWAKE! | (5 ") ... | THOMAS BATESON | 3d. |
| 43. | WHY DOST THOU SHOOT? | (6 ") ... | JOHN WILBYE | 3d. |
| 44. | I VAGHI FIORI (WHEN FLOW'RY MEADOWS) ... | (4 ") ... | PALESTRINA | 3d. |

The Madrigal, one of the highest forms of vocal music, knows no national restrictions—Flanders, Italy, and England making a trio of countries where this art-form brilliantly flourished in the fifteenth and sixteenth centuries. The Madrigals by English composers were not only of equal rank with those of other countries, but to England belongs the honour of having produced one of the finest collections ever made, that known as *The Triumphs of Oriana*, written in praise of Queen Elizabeth, and first published in London in 1601. Although 300 years have come and gone since this rich collection of Madrigals appeared, no modern reprint of the work in a cheap form has hitherto been issued. The present publication therefore attempts to supply this omission, and to place within the reach of all lovers of English choral music these splendid old masterpieces. In addition to *The Triumphs of Oriana*, other Madrigals by various Foreign and English composers will be included in the series and issued from time to time, thereby forming a large collection that should find acceptance by reason of its artistic worth and practical value.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

Just Published.

AFAR FROM MY HEAVENLY HOME SACRED SONG

THE WORDS WRITTEN BY
HENRY FRANCIS LYTE
THE MUSIC COMPOSED BY
E. J. MARGETSON.

Price Two Shillings net.

London: NOVELLO AND COMPANY, Limited.

Just Published.

Sung by Mr. JOHN COATES.

I LOVE THEE SONG

THE WORDS WRITTEN BY
THOMAS HOOD
THE MUSIC COMPOSED BY
JOHN POINTER.
(Op. 10, No. 1.)

Price Two Shillings net.

London: NOVELLO AND COMPANY, Limited.

Just Published.

SONG OF PAN RECITATIVE AND ARIA FOR BARITONE

FROM THE CANTATA
"MER HAHN EN NEUE OBERKEET"
COMPOSED BY
J. S. BACH.

ENGLISH VERSION BY PAUL ENGLAND.
EDITED BY JOHN E. WEST.

Price Two Shillings net.

London: NOVELLO AND COMPANY, Limited.

Just Published.

THE ERL-KING TRANSLATED FROM THE GERMAN OF GOETHE

BY
SIR WALTER SCOTT
AND
SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY
H. M. HIGGS.

Price One Shilling.

London: NOVELLO AND COMPANY, Limited.

Just Published.

THE WRECK OF THE HESPERUS POEM

BY
LONGFELLOW
SET TO MUSIC FOR CHORUS AND ORCHESTRA
BY
HAMISH MACCUNN.

Price One Shilling.

London: NOVELLO AND COMPANY, Limited.

VOLUME II. JUST READY.

OF THE

NEW AND REVISED EDITION

OF

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS.

EDITED BY

J. A. FULLER MATTLAND, M.A.

In Five Volumes, 8vo. VOLUME II., F—L. 21s. net.

* Also ready, Vol. I.: 21s. net.

MACMILLAN & CO., LTD., LONDON.

Second Edition.

NARCISSUS AND ECHO CANTATA FOR CHORUS, SOLI, AND ORCHESTRA

Price 3s. Choral Parts, 1s. each. Also

"GOD IS OUR REFUGE" (Ps. 46)

For Chorus, Soli, and Orchestra. Price 1s.

COMPOSED BY

EDWIN C. SUCH.

Mus. Bac., Cantab.

London: NOVELLO AND COMPANY, Limited.

Just Published.

THE PHANTOM HOST (TODTENVOLK)

CHORAL BALLAD FOR MEN'S VOICES
THE ENGLISH WORDS TRANSLATED FROM THE
GERMAN OF JOSEPH VICTOR WIDMANN

BY

REV. CANON GORTON

THE MUSIC COMPOSED BY

FRIEDRICH HEGAR.

(Op. 17.)

Price Sixpence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

WELCOME TO SPRING PART-SONG FOR S.S.A.T.B.

THE ENGLISH WORDS AFTER THE GERMAN OF
RICHARD ZOOGMANN

BY

REV. CANON GORTON

THE MUSIC COMPOSED BY

WILLY VON MOELLENDORFF.

(Op. 20, No. 2.)

Price Fourpence.

Tonic Sol-fa, 1½d.

London: NOVELLO AND COMPANY, Limited.

Just Published.

BALLATA

FOR

VIOLIN AND PIANOFORTE

COMPOSED BY

HENRY GIBSON.

(Op. 3.)

Price One Shilling and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

NOVELLO'S EDITION OF BACH'S CHURCH CANTATAS.

A STRONGHOLD SURE - - - - -	<i>Ein' feste Burg.</i>
BIDE WITH US - - - - -	<i>Bleib bei uns.</i>
CHRIST LAY IN DEATH'S DARK PRISON -	<i>Christ lag in Todesbanden.</i>
COME, REDEEMER OF OUR RACE - - -	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GOD GOETH UP WITH SHOUTING - - -	<i>Gott führet auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFF'REST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESUS, NOW WILL WE PRAISE THEE - -	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesus schläft, was soll ich hoffen?</i>
MY SPIRIT WAS IN HEAVINESS - - - -	<i>Ich hatte viel Bekümmerniss.</i>
O LIGHT EVERLASTING - - - - -	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER	<i>Wer weiss wie nahe mir mein Ende!</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM - -	<i>Preise, Jerusalem, den Herrn.</i>
SLEEPERS, WAKE! - - - - -	<i>Wachet auf.</i>
STRIKE, THOU HOUR SO LONG EXPECTED -	<i>Schlage doch.</i>
THE LORD IS A SUN AND SHIELD - - -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - - - - -	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY - - - - -	<i>Es ist nichts Gesundes an meinem Leibe.</i>
THE SAGES OF SHEBA - - - - -	<i>Sie werden aus Saba Alle kommen.</i>
THOU GUIDE OF ISRAEL - - - - -	<i>Du Hirte Israel, höre.</i>
WHEN WILL GOD RECALL MY SPIRIT? - -	<i>Liebster Gott, wann werd' ich sterben!</i>

ONE SHILLING EACH.

The wonderful individuality of these Church Cantatas. . . . An undreamt-of wealth of new phenomena meets our gaze on all sides; grand tone-pictures in new, strange, and diversified forms, single ideas of stalwart growth, and of free and noble birth; poetic inspirations of such unspeakable depth, that we are impressed with an unearthly awe.—SPITTA'S *Life of Bach*.

BACH'S MOTETS.

BE NOT AFRAID - - - - -	<i>Fürchte dich nicht.</i>	6d.
COME, JESU, COME - - - - -	<i>Komm, Jesu, komm.</i>	1s.
JESU, PRICELESS TREASURE - - - - -	<i>Jesu, meine Freude.</i>	1s.
SING YE TO THE LORD - - - - -	<i>Singet dem Herrn.</i>	1s.
THE SPIRIT ALSO HELPETH US - - - -	<i>Der Geist hilft unserer Schwachheit auf.</i>	1s.
I WRESTLE AND PRAY (J. C. BACH) - -	<i>Ich lasse Dich nicht.</i>	4d.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

Just Published.

EVENING SCENE

PART-SONG FOR S.A.T.B.

THE WORDS FROM

"THE RIVER"

BY

COVENTRY PATMORE

THE MUSIC COMPOSED BY

EDWARD ELGAR.

Price Fourpence.
Tonic Sol-fa, 2d.

London: NOVELLO AND COMPANY, Limited.

Just Published.

AS TORRENTS IN SUMMER

FOUR-PART SONG

FROM THE CANTATA

"KING OLAF"

ARRANGED FOR MEN'S VOICES (A.T.B.B.)

THE WORDS WRITTEN BY

LONGFELLOW

THE MUSIC COMPOSED BY

EDWARD ELGAR.

Price Twopence.

London: NOVELLO AND COMPANY, Limited.

No. 66. Novello's Music Primers and Educational Series.

SCORE-READING EXERCISES

BY

EMILY R. DAYMOND,

D.Mus., Oxon.

This book is the outcome of a request made some time ago to the author to write some examples of Exercises in Score-Reading similar to those used as tests in the examination for F.R.C.O.

These Exercises (forty-eight in number) comprise two sets of twenty-five examples, each set containing one example in every key, major and minor. The first and easier set is intended to prepare the way for the second, which is of greater complexity.

The author has endeavoured to provide a certain amount of variety in style and in difficulty, and it is hoped that the Exercises will be of use to candidates for the F.R.C.O. Examination and also to other students who wish to become proficient in Score-Reading.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

VARIAZIONI ED IMPROVVISATI SU UN TEMA ORIGINALE

FOR PIANOFORTE SOLO

COMPOSED BY

J. H. FOULDS.

(Op. 4.)

Price Two Shillings net.

"Is interesting from beginning to end, and shows considerable accomplishment, as well as a leaning towards the modern influences in the treatment of the theme. The ideas are good, the theme is developed with great ingenuity, there is plenty of variety as well as technical difficulty in the variations, and the whole composition is one that calls for high praise."—*The Times*.
"We find these variations extremely interesting. . . . Here is a very original theme upon which is built a series of as really original variations, some upon stone, so to speak, until at length is completed an admirable, very beautiful, musical structure that should find its way into many a pianist's repertoire."—*The Queen*.

London: NOVELLO AND COMPANY, Limited.

EVENING SERVICE in D. By ALFRED J. DYE.

Price 4d.

London: NOVELLO AND COMPANY, Limited.

Just Published.

SCENES FROM THE BALLET

COMPOSED BY

W. H. REED.

ARRANGEMENT FOR PIANOFORTE SOLO

BY

CHARLES J. WOODHOUSE.

Price Three Shillings net.

London: NOVELLO AND COMPANY, Limited.

SEVEN PIECES

FOR THE

PIANOFORTE

COMPOSED BY

ADOLPHE HENSELT.

EDITED AND FINGERED BY VLADIMIR DE PACHMANN.

Price, complete, Five Shillings net.

Or, separately:—

- | | |
|---------------------------------|--------------------------------|
| 1. Si oiseau j'étais .. 1s. 6d. | 4. Entschwundenes Glück .. 2s. |
| 2. Dors-tu, ma vie .. 1s. 6d. | 5. Toccata .. 2s. |
| 3. Poème d'amour .. 2s. 6d. | 6. Quatrième Impromptu .. 2s. |
| 7. Wiegenlied .. 1s. 6d. | |

London: NOVELLO AND COMPANY, Limited.

FIRST STEPS

AT THE

PIANOFORTE

BY

FRANCESCO BERGER.

(No. 45. Novello's Music Primers and Educational Series.)

Price Two Shillings and Sixpence.

In Paper Boards, Three Shillings.

The *Daily Telegraph* says:—"Mr. Francesco Berger has made a useful and therefore valuable contribution to Messrs. Novello's 'Music Primers and Educational Series' in the shape of a manual entitled 'First Steps at the Pianoforte.' Every point is conveyed in the simplest fashion, and every step taken with due care and deliberation, so as to be sure of the ground gained before going another pace ahead. Moreover, typographical devices are employed to force essential facts upon the child's attention. I think this is, on the whole, a very admirable book, calculated to help not only the pupil, but the teacher also."

The *Sunday Times* says:—"It is more practical, more systematic, more simple for the beginner than any I have yet seen. The exercises and pieces specially prepared are excellent, and the explanation which accompanies every example is written in language that the youngest student may comprehend without further assistance from the teacher."

The *Musical Times* says:—"Mr. Berger's book is distinctly the best introduction to the pianoforte at present extant."

London: NOVELLO AND COMPANY, Limited.

EIGHTEEN LITTLE PIECES

FOR THE

PIANOFORTE

COMPOSED BY

FRANCESCO BERGER.

These Pieces were expressly written to be used in connection with the Author's Primer, "First Steps at the Pianoforte."

Price One Shilling and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

DEM NÄCHST ERSCHEINT.
BEETHOVEN
 UND SEINE
NEUN SYMPHONIEN
 VON
GEORGE GROVE.

DEUTSCHE BEARBEITUNG

VON

MAX HEHEMANN.

PREIS 5 MARK.

London: NOVELLO AND COMPANY, Limited.

Just Published.

No. 68. Novello's Music Primers and Educational Series.

A TREATISE ON
STRICT COUNTERPOINT

BY

FRANCIS EDWARD GLADSTONE,

MUS. DOCT., CANTAB.

PART I.
 COUNTERPOINT IN TWO AND
 THREE PARTS.

PRICE TWO SHILLINGS.
 In Paper Boards, 2s. 6d.

PART II. (*in preparation*).
 London: NOVELLO AND COMPANY, Limited.

Just Published.

POLONAISE
 FOR
VIOLIN AND PIANOFORTE
 COMPOSED BY
W. WOLSTENHOLME.
 (Op. 40.)

Price Two Shillings net.

London: NOVELLO AND COMPANY, Limited.

Just Published.

IDYLL
 FOR
VIOLIN AND PIANOFORTE
 COMPOSED BY
W. WOLSTENHOLME.
 (Op. 36, No. 1.)

Price One Shilling and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

Just Published.

MEDITATION
 FOR
VIOLIN AND PIANOFORTE
 COMPOSED BY
W. WOLSTENHOLME.
 (Op. 36, No. 2.)

Price One Shilling and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

**OLD ENGLISH
 VIOLIN MUSIC**

EDITED BY

ALFRED MOFFAT.

PREFATORY NOTE.

Although considerable attention has been given to the resuscitation of Church Music, Glee and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ; another favourite form was the *Concerto grosso*.

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.
 ALFRED MOFFAT.

Just Published.

- | | | |
|------------------------------------|-----------------|---------|
| No. 1. SONATA in G major | James Lates | 2s. 6d. |
| .. 2. SONATA in D minor | Henry Eccles | 2s. 6d. |
| .. 3. SONATA in B flat major | William Babbell | 2s. 6d. |
- (To be continued.)

London: NOVELLO AND COMPANY, Limited.

Just Published.

IMPROMPTU IN A

FOR THE

ORGAN

COMPOSED BY

EDWIN H. LEMARE.

Price One Shilling and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

SEVEN PIECES

FOR THE ORGAN

COMPOSED BY

THEODORE DUBOIS.

CONTENTS:

- | | |
|-------------------------|----------------------|
| 1. PRELUDE | 4. INTERLUDE |
| 2. CANTILENE RELIGIEUSE | 5. PRIÈRE |
| 3. MARCIETTA | 6. POSTLUDE CANTIQUE |
| | 7. MARCHE-SORTIE. |

Price Two Shillings and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

SEVEN PIECES

FOR THE

ORGAN

COMPOSED BY

ALEXANDRE GUILMANT.

CONTENTS:

- | | |
|---|----------------------|
| 1. OFFERTOIRE | 4. MINUETTO |
| 2. WEDDING MARCH | 5. MARCHE TRIOMPHALE |
| 3. BERCEUSE | 6. POSTLUDE |
| 7. FANTAISIE SUR DEUX MELODIES ANGLAISES. | |

Price Three Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

A Modern School for the Violin

BY

AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" will consist of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a large number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this Section is intended to facilitate, and to insist on, a *thorough, steady, and continuous* progress in the mastery of the Instrument, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the 3rd Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not as single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on.

1A. TECHNICAL PRACTICE (1st Position) 2s. 6d.	1B. STUDIES (1st Position) 2s. 6d.
2A. DITTO (1st, 2nd, and 3rd Positions) 2s. 6d.	2B. DITTO (1st, 2nd, and 3rd Positions) ... 2s. 6d.
3A. DITTO (1st to 5th Position) 3s. 6d.	3B. DITTO (1st to 5th Position) 3s. 6d.
4A. DITTO (all positions) 2s. 6d.	4B. DITTO (all positions) 3s. 6d.
5A. DITTO	5B.
6A. DITTO	6B.
Books 1A, 2A, 3A, and 4A now ready.	
Books 1B, 2B, 3B, and 4B now ready.	

PIECES.

In completion of the scheme of "A Modern School" a large number of *Pieces* will be published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part will be furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

No. 13. TWELVE FOLK DANCES FROM DENMARK. (1st Position) 2s. 6d.	
No. 14. SONATA IN G MINOR. G. TARTINI. (All Positions) 2s. 6d.	
No. 15. OVERTURE TO SAMSON. G. F. HANDEL. (1st, 2nd, and 3rd Positions) 2s. 6d.	
No. 16. SONATINA IN D. FRANZ SCHUBERT. (1st, 2nd, and 3rd Positions) 2s. 6d.	
No. 17. EIGHT HYMN TUNES. VARIOUS COMPOSERS. (1st Position) 1s. 6d.	
No. 18. STYRIAN DANCES (LÄNDLER). JOSEF LANNER. (1st to 5th Position) 2s. 6d.	
No. 19. PRELUDE AND FUGUE IN G MINOR. J. S. BACH. (Advanced) 2s. 6d.	
No. 20. SONATA IN G. JOSEPH HAYDN. (1st to 5th Position) 2s. 6d.	
No. 21. CONCERTO IN A MINOR. J. S. BACH. (1st to 6th Position) 2s. 6d.	
No. 22. CONCERTO IN A MINOR. PIERRE ROSE. (Op. 9.) (All Positions) 2s. 6d.	
No. 23. TWELVE CAROLS. (1st Position) 2s. 6d.	
No. 24. SONATA IN A. W. A. MOZART. (1st to 5th Position) 2s. 6d.	
No. 25. RÉVERIE. HENRI VIEUXTEMPS. (Op. 22, No. 3.) (Advanced) 2s. 6d.	
No. 26. FOUR LITTLE PIECES. (From Op. 8.) IGNAZ PLEYEL. (1st Position) 2s. 6d.	
No. 27. SARABANDE AND TAMBOURIN. JEAN-MARIE LECLAIR. (1st to 5th Position) 2s. 6d.	
No. 28. BOURRÉE AND GIGUE. J. S. BACH. (1st and 3rd Positions) 1s. 6d.	

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

JEAN SIBELIUS.

PIANOFORTE DUET.

Carelia. Overture. (Pop. Ed. 2176)	...	...	...	...	In the Press	s. d.
Carelia. Suite for Orchestra. Op. 11. Arrangement by K. Ekman. (Pop. Ed. 2157)	...	...	...	...	In the Press	2 0
						3 0

PIANOFORTE SOLO.

Andantino. Op. 24, No. 1	...	...	1 0	6 Impromptus. Op. 5	...	...	3 0
Barcarole. Op. 24, No. 10	...	...	2 0	Impromptu, Romance and Transcription from	...	...	...
Caprice. Op. 24, No. 3	...	...	1 6	"Skogsraet." Op. 15	...	...	2 0
Der Gesang von der Kreuzspinne. From Op. 27.	...	...	...	Intermezzo and Ballad from "Carelia." Op. 11	...	...	2 6
Transcription by K. Ekman	...	...	2 0	Jägerknabe — Jägarossen. Op. 13, No. 7.	...	...	...
Elegy, Minuet, Musette and Transcription from the	...	...	...	Transcription by K. Ekman	...	...	1 0
Incidental music to "King Christian II." Op. 27	...	...	2 6	Kahnfahrt — Venematka. Op. 18, No. 9.	...	...	...
Finlandia. Tone Poem. Op. 26, No. 7. Arrangement	...	...	...	Transcription by E. Melartin	...	...	1 0
by the Composer	...	...	3 0	Kyllikki. Three lyric Pieces. (Pop. Ed. 2163)	...	...	...
Finnish Folk Tunes. Transcriptions:	...	...	...	In the Press	...	...	2 0
1. Minun kultani. 2. Sydämeistäni rakastan.	...	...	...	2 Miniatures. Romance and Waltz. Op. 24, Nos. 4, 5	...	...	2 0
3. Ilta tulle ehtoo joutuu. 4. Tuopa tyttö,	...	...	...	Nocturno. Op. 24, No. 8	...	...	1 6
kaunis tyttö kanteletta. 5. Velisurmaaja.	...	...	...	Romance. Op. 24, No. 9	...	...	2 0
6. Hämmistelmä	...	...	1 0	Schilfrohr säusle—Säif, säif susa. Op. 36, No. 4.	...	...	...
Gebrochene Stimme—Sortunut ääni. Op. 18, No. 7.	...	...	...	Transcription by S. Palmgren	...	...	2 0
Transcription by E. Melartin	...	...	0 8	Schwarze Rosen—Svarta rosor. Op. 36, No. 1.	...	...	...
Gesang der Athener—Ainéarnes Säng. Op. 31,	...	...	...	Transcription by S. Palmgren	...	...	2 0
No. 3. Arrangement by the Composer	...	...	1 6	Sonata. Op. 12. (Pop. Ed. 2156)	...	In the Press	3 0
Gruss an den Mond—Terve kuu. Mäne hell. Op. 18,	...	...	...	Tanz-Intermezzo. Op. 45, No. 2	...	...	2 0
No. 8. Transcription by E. Melartin	...	...	1 0	Valse triste, from the Music to the Tragedy	...	...	...
Idyl. Op. 24, No. 6	...	...	2 0	"Kuolema." Op. 44	...	...	2 0

SONGS WITH PIANOFORTE ACCOMPANIMENT.

THE ENGLISH VERSION BY WILLIAM WALLACE.

1. War Song of Tyrtæus (Hymne athenien).	...	...	...
Op. 31, No. 3	...	...	1 6
2. Little Lasse (Berceuse). Op. 37, No. 2	...	...	1 6
3. Was it a dream? (Ai-je rêvé?). Op. 37, No. 4	...	...	1 6
4. Astray (Perdus). Op. 17, No. 4	...	...	1 6
5. Ingallil (Parle ô vague). Op. 36, No. 4	...	...	1 6
6. Sunrise (Lever de Soleil). Op. 37, No. 3	...	...	1 6
7. Black Roses (Roses funèbres). Op. 36, No. 1	...	...	1 6
8. But my bird is long in homing (Mon oiseau ne revient pas). Op. 36, No. 2	...	...	1 6

THE FRENCH VERSION BY J. D'OFFOËL.

9. Tennis at Trianon (Bal à Trianon).	...	...	...
Op. 36, No. 3	...	...	1 6
10. The Tryst (Gretchen vient du rendez-vous).	...	...	...
Op. 37, No. 5	...	...	1 6
11. The first Kiss (Le premier baiser). Op. 37, No. 1	...	...	1 6
12. Spring is flying (L'avril s'envole). Op. 13, No. 4	...	...	1 6
13. The Dream (Rêve). Op. 13, No. 5	...	...	1 6
14. To Fricka (À Friga). Op. 13, No. 6	...	...	1 6
15. The Young Sportsman (Le jeune chasseur).	...	...	...
Op. 13, No. 7	...	...	1 6

MORNING POST, January 2, 1906.

The name of Jean Sibelius is gradually becoming known to concert-goers, and the fifteen songs published by Messrs. Breitkopf and Härtel are likely to bring it yet further to the fore. Jean Sibelius is a Finnish composer, born forty years ago, and the author of an opera, various orchestral works, pianoforte pieces, &c. The songs now before us are in the highest degree remarkable and deserve the attention of all serious-minded vocalists who are on the look out for something above the average. The geographical position of Finland may, to a certain extent, account for the influences—Russian and Scandinavian—which make themselves felt in these songs, influences slightly tempered by those of Germany, doubtless due to the studies pursued by the composer in Berlin and Vienna after laying the foundation of his knowledge at Helsingfors. The predominant characteristics, however, are essentially Northern, and suggestive of climes where gloom supervenes and breeds thoughts of melancholy, relieved by fitful gleams of sunlight. Some of these songs are wholly admirable, such as "The First Kiss," "The Tryst," and "Astray," among others. They are fresh, spontaneous, and unconventional, and as such are welcome. It is long since we have come across so interesting a group of songs. An excellent English version has been provided by Mr. William Wallace.

FOR ORCHESTRA.

Carelia. Op. 11. Overture. Full Score	...	...	...	Lemminkäinen zieht heimwärts. A Legend. Full	...	...	...
Orchestral Parts	...	...	...	Score	...	...	9 0
Carelia. Op. 11. Orchestral Suite. Full Score	...	...	...	26 Orchestral Parts	...	each	0 4
Orchestral Parts	...	...	...	Music to the Tragedy "King Christian II." Full	...	...	...
Der Schwan von Tuonela (The Swan of Tuonela).	...	...	...	Score	...	...	15 0
A Legend. Full Score	...	...	3 0	27 Orchestral Parts	...	each	1 0
20 Orchestral Parts	...	each	0 4	Orchestral Suite from the Music to the Tragedy	...	...	...
Eine Sage. Tone Poem. Full Score	...	...	12 0	"King Christian II." Full Score	...	...	9 0
27 Orchestral Parts	...	each	0 8	25 Orchestral Parts	...	each	0 8
Finlandia. Tone Poem. Full Score	...	...	6 0	Symphony No. 1 in E minor. Full Score	...	...	20 0
26 Orchestral Parts	...	each	0 4	27 Orchestral Parts	...	each	1 0
Frühlingslied (Spring Song). Full Score	...	...	6 0	Symphony No. 2 in D major. Full Score	...	...	20 0
25 Orchestral Parts	...	each	0 4	25 Orchestral Parts	...	each	1 0
Valse triste. From the Music to the Tragedy	...	...	...	"Kuolema." Full Score	...	...	3 0
10 Orchestral Parts	...	...	...	...	...	each	0 4

BREITKOPF & HÄRTEL,

54, GREAT MARLBOROUGH STREET, LONDON, W.

SOLE AGENTS FOR PAUL WERNER DRESDEN PIANOFORTES.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 1, Berners Street, W.
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.—March 1, 1906.

I AM HE THAT LIVETH

COMPOSED BY
OLIVER KING.

ANTHEMS.

ADVENT.

161	Blessed are they that do His	N. W. Howard McLean	3d.
162	Commandments		
163	Give unto the Lord	C. Darton	3d.
164	It is high time to awake...	Walter Spinney	3d.
165	Rejoice in the Lord alway	A. R. Gaul	3d.
166	Seek ye the Lord	J. F. Bridge	3d.
167	Seek ye the Lord	J. A. Bailey	3d.

CHRISTMAS.

171	Arise, shine	T. W. Stephenson	3d.
172	Arise, shine	F. C. Maker	3d.
173	Behold! He cometh	Albert W. Ketelbey	3d.
174	Behold, I bring	F. Aubrey Owen	3d.
175	Behold, I bring you Good Tidings	Frederick Peel	3d.
176	Behold, my Servant	C. Harris	3d.
177	Behold, my Servant	Ebenezer Prout	3d.
178	Behold, upon the mountains	A. W. Ketelbey	3d.
179	Blessed be the Lord	J. Barnby	3d.
180	Break forth into joy	F. Aubrey Owen	3d.
181	Break forth into joy	J. C. Bridge	3d.
182	Break forth into joy	Seymour Smith	3d.
183	Come near, ye nations	Michael Watson	3d.
184	Daughter of Zion	F. C. Maker	3d.
185	Far not; for behold	F. J. Sawyer	3d.
186	Hark! what mean (Carol)	Arthur Sullivan	3d.
187	How beautiful are the feet	W. A. C. Cruickshank	3d.
188	Let us now go	A. Kempton	3d.
189	Rejoice ye with Jerusalem	Arthur Page	3d.
190	Sing, O daughter of Zion	H. Elliot Button	3d.
191	Sing, O daughter of Zion	Arthur Page	3d.
192	Sing, O Heavens	Coldham Hall	3d.
193	Sing, O sing	Henry Leslie	3d.
194	There were Shepherds	A. R. Gaul	3d.
195	Unto us a Child is born	H. E. Nichol	3d.
196	While all things	Cuthbert Harris	3d.
197	While Shepherds watched	G. C. Martin	3d.

EPIPHANY.

198	Arise, shine	T. W. Stephenson	3d.
-----	--------------	------------------	-----

SEPTUAGESIMA.

199	Wherewithal shall a young man	J. E. Newell	3d.
-----	-------------------------------	--------------	-----

QUINQUAGESIMA.

200	O Lord, Who hast taught us	W. Metcalfe	2d.
-----	----------------------------	-------------	-----

LENT.

201	Give sentence with me, O God	F. Lewis Thomas	3d.
202	Hear me, O Lord	W. H. Dixon	3d.
203	Hear me when I call	A. W. Marchant	3d.
204	Hear, O Lord	Michael Watson	3d.
205	Just as I am	Ferris Tozer	3d.
206	Like as the hart, O send out Thy Light	C. Lochane	3d.
207	and Thy Truth		
208	Oh most Merciful	J. F. Bridge	3d.
209	O Lord, rebuke me not	Gaynor Simpson	3d.
210	O Saving Victim	J. Lionel Bennett	3d.
211	Out of the deep have I called	Hamilton Clarke	3d.
212	Ponder my words, O Lord	Norman Hatfield	3d.
213	Remember not, Lord	J. M. Bentley	3d.
214	Send your heart	W. H. Dixon	3d.
215	Seek ye the Lord	J. F. Bridge	3d.
216	There is a green hill	Fred. H. Burstall	3d.
217	Turn Thee, O Lord	Norman Hatfield	3d.
218	Turn Thy face from my sins	Cuthbert Harris	3d.

EASTER.

219	As it began to dawn	George C. Martin	3d.
220	Awake, glad soul, awake	M. B. Foster	3d.
221	Awake, thou that sleepest	A. Redhead	3d.
222	Awake, thou that sleepest	F. C. Maker	3d.
223	Awake up my glory	Wm. Smallwood	3d.
224	Behold, God is my Salvation	G. Herbert Parker	3d.
225	But Mary stood	J. C. Bridge	3d.
226	Christ is risen	A. Carnall	3d.
227	Christ our Passover	E. Bunnett	3d.
228	Christ our Passover	J. F. Barnett	3d.
229	Christ the Lord is risen to-day	R. Orlando Morgan	3d.
230	Hallelujah! Christ is risen	Oliver King	3d.
231	I am He that liveth	F. Osmond Carr	3d.
232	If ye then be risen	Wm. Smallwood	3d.
233	I have set God always before me	W. J. Westbrook	3d.
234	Let them give thanks	Seymour Smith	3d.
235	Not unto us, O Lord		

EASTER—continued.

*85	Now is Christ risen	H. E. Nichol	3d.
62	O give thanks unto the Lord	Michael Watson	3d.
161	Rejoice in the Lord, ye Righteous	E. M. Barber	3d.
147	Since by Man	H. E. Nichol	3d.
*171	Sing Praises unto the Lord	A. W. Marchant	3d.
51	Thanks be to God	Wm. Smallwood	3d.
148	The Strife is o'er	A. W. Marchant	3d.
*72	This is the day	A. R. Gaul	3d.
153	Who is like unto Thee	Ferris Tozer	3d.
172	Witnessing Thy Resurrection	H. Elliot Button	3d.

ASCENSIONTIDE.

188	Grant, we beseech Thee (Collect)	A. R. Gaul	3d.
*111	If ye then be risen	F. Osmond Carr	3d.
149	in that day (Open ye the gates)	F. C. Maker	3d.
43	Let not your heart...	G. Gardner	3d.
*107	Sing unto God	F. Bevan	3d.

WHITSUNTIDE.

17	Come, Thou Holy Spirit...	J. F. Barnett	3d.
64	If I go not away	A. J. Caldicott	3d.
41	If ye love me	W. J. Westbrook	3d.
*100	I will magnify Thee	J. H. Parry	3d.
181	The Spirit of God	Arthur W. Marchant	3d.
156	When the Day of Pentecost	A. Kempton	3d.

TRINITY SUNDAY AND TRINITY SEASON.

124a	Almighty God, Who hast promised	H. Elliot Button	3d.
124b	Grant to us, Lord	H. Elliot Button	3d.
*76	Let Thy merciful ears	A. R. Gaul	3d.
22	O God, Who hast prepared	A. R. Gaul	3d.
69	Teach me Thy way	Frank L. Moir	3d.
124c	We humbly beseech Thee	H. Elliot Button	3d.

ALL SAINTS.

125	How bright those glorious spirits shine	Arthur Page	3d.
-----	---	-------------	-----

ALMSGIVING, HOSPITALS, &c.

209	Blessed be the man	A. W. Ketelbey	3d.
49	Blessed is he	Langdon Colborne	3d.
184	Lord of Glory	J. M. Bentley	3d.

HOLY MATRIMONY.

*97	The Lord bless you	Joseph Barnby	3d.
-----	--------------------	---------------	-----

CHILDREN'S SERVICE.

*185	Hosanna be the Children's Song	E. M. Barber	2d.
66	Suffer little children	William Metcalfe	2d.

DEDICATION OF A CHURCH.

202	Arise, O Lord	F. R. Rickman	3d.
114	Behold, how good	Ferris Tozer	3d.
173	O how amiable	F. C. Maker	3d.
106	O how amiable	Herbert W. Wareing	3d.

GENERAL.

220	Almighty and merciful God	A. W. Marchant	3d.
202	Arise, O Lord	F. R. Rickman	3d.
*72	Arise, shine	T. W. Stephenson	3d.
*87	Awake up my glory	W. G. Wood	3d.
159	Behold, God is my salvation	Wm. Smallwood	3d.
114	Behold, how good	Ferris Tozer	3d.
*108	Behold, my servant	Ebenezer Prout	3d.
166	Behold, upon the mountains	A. W. Ketelbey	3d.
146	Blessed are they that do His	N. W. Howard McLean	3d.
	Commandments		
209a	Blessed are they that dwell	A. W. Marchant	3d.
*59	Blessed be the Lord	J. Barnby	3d.
*89	Blessed be the Name	F. F. Marchant	3d.
49	Blessed is he	Langdon Colborne	3d.
46	Blessed is the man...	Theodoros Distin	3d.
138	Come unto Me, all ye that labour	H. M. Higgs	3d.
128	Far down the ages	Cokham Hall	3d.
102	From Egypt's bondage come	Arthur Page	3d.
121	Give sentence with me, O God	F. Lewis Thomas	3d.
130	Give unto the Lord	C. Darton	3d.
188	Grant, we beseech Thee (Collect)	A. R. Gaul	3d.
205	Great is our Lord (Festival)	Arthur Page	3d.
213	Great is the Lord	H. M. Higgs	3d.
167	Hail to the Lord's Anointed	Arthur W. Marchant	3d.
38	Hear me, O Lord	W. H. Dixon	3d.
*97	Hear me when I call	A. W. Marchant	3d.
*13	Hear, O Lord	Michael Watson	3d.

Those marked thus * are also published in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

DEDICATED
TO THE CHOIR OF CHRIST CHURCH, NEW YORK.

"I AM HE THAT LIVETH."

Festival Anthem

OLIVER KING

London: NOVELLO & COMPANY, Limited; and NOVELLO, EWER & C^o, New York.

ORGAN.

SW. REEDS ONLY.

Senza Ped.

BARITONE SOLO.

I am He that liv - eth and was

Ped.

Full Sw.

dead And be - hold I am a - live for e - ver -

Ped.

Full Sw.

- more And be - hold I am a - live for e - ver -

Ped.

Full Sw.

RICE 39

ING Op

York.

WAS

- ver-

- ver-

KUM

- more

I am He that liveth that

Where is death's sting Where grave thy vic - to - ry

Ped 16 FEET

liveth and was dead.

Thanks be to

I triumph still if Thou abide with me

Ped 16 FEET

God, thanks be to God Who giveth us the vic-to-ry Through our Lord

FULL SW.

Je - sus Christ.

ALLEGRO

ff A - wake thou that sleepest And a - rise from the dead And Christ shall

ff A - wake thou that sleepest And a - rise from the dead And Christ shall

ff A - wake thou that sleepest And a - rise from the dead And Christ shall

ff A - wake thou that sleepest And a - rise from the dead And Christ shall

ALLEGRO

ff Gt Org.

CR. ORG.

give thee light.

give thee light.

legato

mf give thee light. A - wake a - wake up my glory A -

give thee light.

CH. FLUTES & CLARINETS

Christ shall
Christ shall
Christ shall

I my - self.

-wake lute and harp, lute and harp.

SEMPRE CH. ORG.

SH. REED

ALTO

BASS

my - self. will a - wake right ear - ly.

I my - self. will a - wake right ear - ly.

cres. dim.

CT. ORG.

A - wake thou that sleepest and arise from the dead And Christ shall give thee light.

A - wake thou that sleepest and arise from the dead And Christ shall give thee light.

A - wake thou that sleepest and arise from the dead And Christ shall give thee light.

A - wake thou that sleepest and arise from the dead And Christ shall give thee light.

f
Lo this is our God this is our God we have

SOPRANO
Lo this is our God this is our God we have

ALTO
wait-ed for Him

wait-ed for Him Lo this is our God

Lo this is our

legato
we have wait - ed we have waited for Him

we have wait - ed we have waited for Him

p

we have this is our God we have waited for Him A-wake thou that sleepest and a-
 God we have waited for Him A-wake thou that sleepest and a-
 A-wake thou that sleepest and a-
 A-wake thou that sleepest and a-

rall
 -rise from the dead And Christ shall give thee light.....

rall
 -rise from the dead And Christ shall give thee light.....

rall
 -rise from the dead And Christ shall give thee light.....

rall
 -rise from the dead And Christ shall give thee light.....

rall
 -rise from the dead And Christ shall give thee light.....

QUARTETT. (Solo voices ad lib.)

"LUTE" NO. 99.

ANDANTE.

I laid me down and slept and rose up a - gain for the

I laid me down and slept and rose up a - gain for the

I laid me down and slept and rose up a - gain for the

I laid me down and slept and rose. . . up a - gain for the

SW. ORG.
8 FEET.

ANDANTE *mp*

Lord sus - tain - ed sus - tain - ed me I laid me down and

Lord sus - tain - ed sus - tain - ed me I laid me down and

Lord sus - tain - ed sus - tain - ed me I laid me down and

Lord sus - tain - ed sus - tain - ed me I laid me down and

for the slept and rose up a - gain The Lord sustain - ed me the

for the slept and rose up a - gain The Lord sustained me. . . . the

for the slept and rose up a - gain The Lord sustained me the

for the slept and rose up a - gain The Lord sustained me the

pp

dim. e rall:

Lord sustain - ed me.

Lord sustain - ed me.

Lord sustain - ed me.

dim. e rall:

Lord sustain - ed me.

a Tempo.

CT. CRO.

TENOR.

legato

mf A - wake a - wake up my

sf

CH. FLUTES
CLARINETS

p.

TENOR

glo-ry..... a-wake lute and harp, lute and harp.....

SEMPRE CH. ORC.

SW. REED.

ALTO.

I my-self..... my-self..... will a-wake right

BASS.

I my-self..... will a-wake right

cres.

dim.

A-wake thou that sleepest And

ear - ly.....

A-wake thou that sleepest And

A-wake thou that sleepest And

ear - ly.....

A-wake thou that sleepest And

CT ORC.

-rise from the dead And Christ and Christ shall

-rise from the dead And Christ and Christ shall

-rise from the dead And Christ and Christ shall

-rise from the dead And Christ and Christ shall

wake right

ake right

dim.

FULL ORC.

give thee light and Christ shall give thee light.

give thee light and Christ shall give thee light.

give thee light and Christ shall give thee light.

give thee light and Christ shall give thee light.

And n

And n

And n

And n

THE "LUTE" SERIES—continued.

GENERAL—continued.

*185	Hosanna be the Children's Song	... E. M. Barber	21d
125	How bright those glorious spirits shine	... Arthur Page	3d
99	I am He that liveth (Festival)	... Oliver King	3d
*98	I have set God always before me	... Wm. Smallwood	3d
64	If I go not away	... A. J. Caldicott	3d
*121	If ye then be open	... F. Osmond Carr	3d
149	In that day (Open ye the gates)	... F. C. Maker	3d
105	In Thee, O Lord	... J. R. Alsop	3d
222	I will cleanse them	... George S. Aspinall	3d
142	I will extol Thee	... F. C. Maker	3d
*100	I will magnify Thee	... J. H. Parry	3d
36	I will sing unto the Lord	... A. H. Mann	3d
193	Just as I am	... Ferris Tozer	3d
43	Let not your heart	... G. Gardner	3d
189	Let the wicked forsake his way	... R. M. Harvey	3d
15	Let them give thanks	... W. J. Westbrook	3d
110	Like as the hart, O send out Thy Light and Thy Truth	... C. Lochrane	3d
184	Lore of Glory	... J. M. Bentley	3d
18	Lord, remember David	... W. Wesche	3d
210	My song shall be always	... T. Hutchinson	3d
*84	Not unto us, O Lord	... Seymour Smith	3d
156	O be joyful in the Lord	... F. Peel	3d
189	O come hither and hearken	... H. M. Higgins	3d
215	O give thanks	... J. A. Meale	3d
150	O give thanks unto the Lord	... B. Luard Selby	3d
190	O give thanks unto the Lord	... Turle Lee	3d
22	O God, Who hast prepared	... A. R. Gaul	3d
173	O how amiable	... F. C. Maker	3d
100	O how amiable	... Herbert W. Wareing	3d
137	O Lord, I will praise Thee	... H. A. J. Campbell	3d
97b	O Lord, rebuke me not	... Gaynor Simpson	3d
29	O Lord, Who hast taught us (Quinquagesima)	... W. H. Dixon	3d
200	O Saving Victim	... J. Lionel Bennett	3d
153	O sing unto God	... Arthur Page	3d
221	O sing unto the Lord	... E. Markham Lee	3d
154	O sing unto the Lord	... Ferris Tozer	3d
223	O sing unto the Lord with thanksgiving	... F. R. Rickman	3d
60	O that I had wings	... J. More Dmiston	3d
113	Out of the deep have I called	... Hamilton Clarke	3d
194	O worship in the Lord	... Harvey McIntosh	3d
142	O worship the Lord	... Michael Watson	3d
169	Ponder my words, O Lord	... Norman Hatfield	3d
*91	Praise my soul	... R. M. Harvey	3d
103	Praise the Lord, O my soul	... Wm. Smallwood	3d
25	Rejoice in the Lord (Festival)	... A. Page	3d
151	Rejoice in the Lord always	... A. R. Gaul	3d
161	Rejoice in the Lord ye righteous	... E. M. Barber	3d
131	Rejoice ye with Jerusalem	... Arthur Page	3d
196	Remember not, Lord	... J. M. Bentley	3d
674	Render your heart to (S.S.A.)	... W. H. Dixon	3d
584	Saviour, again to (S.S.A.)	... Kate Llewellyn	3d
53b	Saviour, again to (4 Voices)	... Kate Llewellyn	3d
217	Seek ye the Lord	... J. A. Bailey	3d
189	Sing, O Daughter of Zion (Festival)	... Arthur Page	3d
154	Sing, O Heavens	... Coldham Hall	3d
178	Sing to the Lord	... R. M. Harvey	3d
*107	Sing unto God	... F. Bevan	3d
174	Sing ye merrily unto God	... C. Harris	3d
3b	Soldiers of Christ	... T. C. Jeffers	3d
168	Suffer little children	... William Metcalfe	3d
69	Teach me Thy way	... Frank L. Moir	3d
203	The day is past and over	... J. A. Meale	3d
208	The Heavens declare	... A. H. Behrend	3d
*97	The Lord bless you (Festival)	... Joseph Barnby	3d
152	The Lord hath chosen Zion	... W. Wolstenholme	3d
19	The Lord hear thee	... C. S. Jekyll	3d
53	The Lord is good	... A. H. Behrend	3d
211	The Lord is gracious	... F. A. Gore Ouseley	3d
160	The Lord is my Shepherd	... F. C. Maker	3d
129	The Lord is my Shepherd	... C. J. B. Meacham	3d
181	The Spirit of God	... A. W. Marchant	3d
177	The steps of a good man	... Ern. A. Dicks	3d
*57	There is a Green Hill	... Fred. H. Burstall	3d
166	Turn Thee, O Lord	... Norman Hatfield	3d
116	When the Day of Pentecost	... A. Kempton	3d
135	Wherewithal shall a young man	... J. E. Newell	3d

HARVEST.

139	Behold, I have given you	... H. Elliot Butten	3d
123	Be joyful in God	... J. C. Bridge	3d
176	Be strong all ye people	... A. W. Kestley	3d
204	Bring unto the Lord	... Ferris Tozer	3d
163	Every good gift	... A. W. Kestley	3d
*89	Faithful is our God	... John Francis Barnett	3d
216	Feed not, O land	... F. C. Maker	3d
*105	Great is our Lord	... Arthur Page	3d
68	Great is the Lord	... F. N. Lohr	3d
175	Harvest Hymn	... Turle Lee	3d
287	If ye walk in My statutes	... F. R. Rickman	3d
*140	One soweth, another reapeth	... F. C. Maker	3d
199	O praise God	... Cuthbert Harris	3d
164	O praise the Lord	... Alfred Redhead	3d
151	O sing unto God	... Arthur Page	3d
152	O sing unto the Lord	... Ferris Tozer	3d
104	O sing unto the Lord	... Turle Lee	3d
223	O sing unto the Lord with thanksgiving	... F. R. Rickman	3d

HARVEST—continued.

44	O worship the Lord	... Michael Watson	3d
*90	Praise the Lord	... F. C. Maker	3d
127	Praise the Lord	... Wm. Smallwood	3d
*20	Praise the Lord, O my soul	... Michael Watson	3d
103	Praise the Lord, O my soul	... Wm. Smallwood	3d
*141	Sing, O ye Heavens	... W. A. C. Cruickshank	3d
*78	Sing to the Lord of Harvest	... J. Barby	3d
*107	Sing unto God	... F. Bevan	3d
174	Sing ye merrily unto God	... Cuthbert Harris	3d
162	Sing ye to the Lord	... Arthur W. Marchant	3d
151	The earth is full of the goodness	... F. C. Maker	3d
50	Thou crownest the year	... F. C. Maker	3d
32	Unto Thee, O God	... Michael Watson	3d
212	While the earth remaineth	... F. N. Baxter	3d

SERVICES, BENEDICTION HYMNS, &c.

228	Amen for double choir	... H. Elliot Butten	3d
232	Antiphon, draw near	... H. Elliot Butten	3d
231	Father in Heaven	... H. Elliot Butten	3d
6	Magnificat and Nunc dimittis, in D	... C. J. Frow	3d
33	Magnificat and Nunc dimittis, in G (Unison)	... W. F. Harris	3d
55	Magnificat and Nunc dimittis, in F	... F. Harris	3d
229	May He Who giveth His beloved sleep	... H. Elliot Butten	3d
120b	Now that the shadows upward glide	... H. Elliot Butten	3d
226	O Salutaris Hostia (English and Latin words). Four Voices and Male Voices	... H. C. Young	3d
227	Seven-fold Amen (Two settings)	... Arthur Page	3d
234	Soon as dies the sunset glory	... H. Elliot Butten	3d
*73	The Dawn in B flat	... Charles E. Clemens	3d
248	The Story of the Cross	... H. Elliot Butten	3d
230	Though the night be dark and dreary	... H. Elliot Butten	3d
33	When life is closing round us	... H. Elliot Butten	3d

PART SONGS.

39	All Hail, Victoria (Jubilee) (S.A.T.B.)	... Michael Watson	3d
126	Annie Laurie (S.A.T.B.)	... Arr. Josef Cantor	3d
*42	A slumber song (S.A.T.B.)	... F. N. Lohr	3d
47	Boat song (S.A.T.B.)	... F. N. Lohr	3d
*76	Bring the bright garlands (S.A.T.B.)	... R. F. Elliott	3d
21	Cobwebs (S.A.T.B.)	... A. J. Caldicott	3d
93	Come o'er the sea (S.A.T.B.)	... W. G. Wood	3d
10	Daybreak (S.A.T.B.)	... A. R. Gaul	3d
8	Fair daffodils (S.A.T.B.)	... F. Peel	3d
224	Faithless Sally Brown (S.A.T.B.)	... C. Lee Williams	3d
*84	Go, lovely rose (S.A.T.B.)	... A. King	3d
109a	Go, zephyr, and whisper the maid (A.T.T.B.)	... Frederick Bevan	3d
109b	ditto (S.A.T.B.)	... Frederick Bevan	3d
*50b	Home, sweet home (A.T.T.B.)	... Arr. Josef Cantor	3d
452	How sweet the moonlight (S.A.T.B.)	... G. G. Calcott	3d
45b	How sweet the moonlight (Trio, C.M.S.)	... J. G. Calcott	3d
*88	Hushed to rest (S.A.T.B.)	... A. H. Tholens	3d
14	Hymn to Diana (S.A.T.B.)	... Arthur Page	3d
*94	I dare not ask a kiss (S.A.T.B.)	... A. H. Behrend	3d
4	Isle of Beauty (S.A.T.B.)	... J. Clippindale	3d
39	Joy with roses (S.A.T.B.)	... J. Clippindale	3d
26	Lord Ullin's Daughter (A.T.B.S.B.)	... A. R. Gaul	3d
31	Merrily wake music's measure (S.S.A.T.B.)	... J. Barnett	3d
*85	My lady wakes (S.A.T.B.)	... Alfred J. Dye	3d
*117	My love, good morrow (S.C.T.E.)	... Dr. J. Parry	3d
16	Night (S.A.T.B.)	... Michael Watson	3d
*22	Oh night, most beautiful (S.A.T.B.)	... J. L. Roedel	3d
1914	Old folks at home (A.T.T.B.)	... Arr. Turle Lee	3d
*79a	Old Mother Hubbard (S.A.T.B.)	... C. J. Frow	3d
*50a	On the banks of Allan Water (A.T.T.B.)	... Arr. J. Cantor	3d
*81	O pure delight (S.A.T.B.)	... T. W. Stephenson	3d
63	O swallow, prithee stay (S.A.T.B.)	... Samuel Reay	3d
11	Pool or Rich (S.A.T.B.)	... Francesco Berger	3d
*548	Robin Adair (A.T.T.B.)	... Arr. Josef Cantor	3d
57	Soft wind of eve (S.A.T.B.)	... Samuel Reay	3d
70	Song of the mountaineers (S.C.T.B.)	... Seymour Smith	3d
173	Spring song (S.A.T.B.)	... Samuel Reay	3d
61	Sunrise (S.A.T.B.)	... Michael Watson	3d
52	Sweet summer (S.A.T.B.)	... Frank L. Moir	3d
34	To carnations (S.A.T.B.)	... W. Hay	3d
74	The birds are singing (A.T.T.B.)	... Theodore Dittin	3d
65	The Eolian harp (S.A.T.B.)	... F. J. Sawyer	3d
*37	The gallant troubadour (S.A.T.B.)	... Michael Watson	3d
194	The last rose of summer (S.A.T.B.)	... Arr. Turle Lee	3d
*1	The lost chord (S.A.T.B.)	... A. J. Caldicott	3d
177	The old arm chair (A.T.T.B.) [Russell]	... Arr. J. Cantor	3d
*5	The singers (S.A.T.B.)	... A. R. Gaul	3d
168	The skylark (S.A.T.B.)	... Ferris Tozer	3d
*101	The three knights (S.A.T.B.)	... N. W. Howard McLean	3d
94	Turn Amarillis to thy swain (Madrigal) (S.A.T.B.)	... J. H. Kearton	3d
28	'Twas a trumpet's pealing sound (S.A.T.B.)	... Pearlall	3d
*3	'Twas a late (S.A.T.B.)	... Frank Abt	3d
214	Waken lords and ladies gay (S.A.T.B.)	... C. Harris	3d
*51b	When the swallows (A.D.) (A.T.T.B.)	... Arr. Josef Cantor	3d
*9	Who is Sylvia (S.C.T.B.)	... W. Macfarlane	3d
*79b	Who killed Cock Robin (S.A.T.B.)	... Michael Watson	3d

Those marked thus * are also published in Tonic Sol-fa

LONDON: NOVELLO AND COMPANY, LIMITED.

ael Watson
C. Mader
Smallwood
ael Watson
Smallwood
ruickshank
J. Barnby
F. Bevan
bert Harris
Marchant
C. Mader
C. Mader
ael Watson
N. Baxter

NS, &c.

liot Button
liot Button
liot Button
C. J. Frost
V. H. Hunt
F. Hunt
liot Button
liot Button
liot Button
C. Young
Arthur Page
liot Button
E. Clemens
liot Button
liot Button
liot Button

ael Watson
osef Cantor
F. N. Lehr
F. N. Lehr
F. Ellicott
J. Caldicott
G. Wood
A. R. Gaul
F. Peet
e Williams
A. King

errick Bevan

errick Bevan
osef Cantor
G. Callicott
G. Callicott
F. Moir

I. Thoulens
Arthur Page
A. Behrend
ippingdale
A. R. Gaul
J. Barnett

fred J. Dye

Dr. J. Parry

ael Watson

L. Rochel

Turle Lee

C. J. Frost

J. Cantor

Stephenson

atruel Ray

enso Berger

osef Cantor

umuel Ray

nour Smith

umuel Ray

ael Watson

nk L. Moir

W. Hay

ore Distin

J. Sawyer

ael Watson

Turle Lee

C. Callicott

J. Cantor

A. R. Gaul

orris Tozer

rd McLean

H. Kearton

Pearsall

Franz Alt

C. Harris

osef Cantor

Macfarren

ael Watson



W. H. Hoyle del.

James Balfour Engr.

T. MORELL, S.T.P.-S.S.A.

No. 758
Registered

SPECIAL
by RALPH
ALBERT
and first
Price

IN
P
Pr
Princ

The Acc
a thorough
minent P
ORCHI
at 3
STERN
branch of
Vocalists,
last day for
MIDST
Examinat
Prospect

TH
PRINC

Telegram

Pre

Sir C. H

The M
Examinat
Syllabu

FINC
Thursdays
Messrs. C
Orchestra
Holloway
as above
Collection